

# MUSICAL AMERICA

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## TWO STATES MOVE FOR BETTER MUSIC TEACHING METHODS

**Kansas and North Carolina Associations, in Annual Conventions, Take Practical Steps to Improve Conditions in Their Respective States—Kansas to Revise Its "Blue Book" and to Better Its System of Accrediting Teachers—North Carolina Enlists in Fight for Uniform Standards**

**P**RACTICAL results of the leaven of constructive progress which has been working among the music teachers of the country were brought forth in the recent conventions of two State organizations. These were the meetings of the North Carolina Music Teachers' Association, which were held at Raleigh, on Nov. 25 and 26, and of the Kansas State Music Teachers' Association at Hutchinson, Dec. 1, 2 and 3. In each of these conventions actual steps forward were taken along the lines of standardization, public school music, credits for music study and other problems confronting America's teachers.

In the North Carolina convention the members were spurred to keener activity in perfecting the public school music of the State and in adding more cities to the list of those which are giving high school credits for music study. Concerning the stimulus given to the movement in North Carolina by the address of John C. Freund at the association's Charlotte convention in 1914, the new president, Martha A. Dowd, writes to the editor of *MUSICAL AMERICA*, in commenting upon the present convention: "I remember with great delight your inspiring address to us in Charlotte, and I am sure you will be glad to know that the seed fell on good ground and we are growing."

At the Kansas convention plans were made for an entire revision of the association's "Blue Book," improvements were made in the method of accrediting teachers and the whole system was put on a much better basis. The reports of the two conventions follow:

### Lieutenant-Governor's Address

**HUTCHINSON, KAN., Dec. 5.**—The annual convention of the Kansas State Music Teachers' Association was called to order by President Skilton, who then introduced Lieutenant-Governor Morgan, who gave the address of welcome. This was responded to by President Skilton. A program by members of the association was followed by a reception tendered the association by the Apollo and Hutchinson music clubs at the Commercial Club rooms.

In the piano conference on Thursday many valuable ideas were advanced by the participants, D. A. Hirschler of Emporia acting as chairman. Papers were given as follows:

"Odds and Ends in Piano Teaching," Henry Loudensbach, Atchison; "The First Year in the Musical Life of a Little Child," Mrs. Charlotte Rose, Winfield College of Music; "Teaching Materials," Harriet Greissinger, University of Kansas; "The Making of an Accompanist," Mrs. Mary Findley-Ades, Friends University; "Better Sight Reading," Jo Shipley Watson, Emporia.

In the voice conference, Dean E. C. Marshall of Southwestern College at Winfield, Kan., acted as chairman, and had arranged a program on "Efficiency." Papers were prepared as follows:

"Through Association with Others of Same Profession, and Discussion of Problems," W. B. Downing, University of Kansas; "Standardization of Voice Teaching," Paul R. Utt, Salina Wesleyan College; "Through Vacation



YVONNE DE TREVILLE

**Noted American Coloratura Soprano, Who Has Followed Her Operatic Successes Abroad by Establishing a Vogue Here for Her Unique Recital Programs, in Which She Has Introduced Many New Works by Native Composers. (See Page 35)**

Study and Proper Reading," Mrs. Jetta C. Stanley, Wichita; "Through Active Community Interest," Harold Butler, University of Kansas; "Diction for Singers," Eveline Hartley, Emporia State Normal.

The violin conference was presided over by Arthur Uhe of Bethany College, "the Home of the Messiah," and an able discussion was led by the following:

Wort Morse, Lawrence; Alma Rosengren, Lindsborg; John C. McKinzie, Atchison; Charles Fahnestock, Hutchinson; Helen Phipps, Topeka; Mr. Keenan, Emporia.

### Discuss Registration

At eleven o'clock an informal session was held for a discussion of the problem of the registration of teachers and all of its attendant features as well as the subject of credit in high schools for outside music study. There had been a great deal of dissatisfaction with the way the plan had worked out which the association had formulated at the Wichita meeting in 1914. Theodore Lindborg, chairman of the accrediting committee, acted as chairman. The discussion was led by Wort Morse of Kansas City.

The association appreciated the fact of the immense amount of thought and effort which Mr. Lindborg and other members of the committee had devoted to the plan, but felt that some radical changes were needed. This discussion

was held in order that the time of the regular business meeting might be devoted to other urgent matters.

Thursday afternoon, because of the unavoidable absence of Dean Whitehouse of Washburn Conservatory at Topeka, President Skilton very skilfully stepped into the breach and led a very interesting discussion on modern tendencies in harmony, illustrating his remarks by extracts from works of Cyril Scott, Schönberg and others.

### Kansas Composers Heard

The second hour was given over to Prof. Arthur Nevin of the State University School of Music, who gave a very delightful lecture-recital upon his Indian opera of "Poia," which received its performance in Berlin. Next a program made up of the works of resident Kansas musicians was performed, with numbers for voice, violin, piano and cello. The composers represented were Skilton, Foster, Schmutz, Krebs, Paul, Brase, Uhe, Arthur Nevin and Frederick Rogers.

Thursday evening was set aside by the association for a public service by the Kansas Chapter of the American Guild of Organists.

The members of the guild attended in a body and the full choral service of the

### MME. SEMBRICH IMPROVED

**Reports of Her Illness Exaggerated, Her Physicians Say**

Mme. Marcella Sembrich's condition was much improved early this week, according to the report of her physicians. It was said that she was not nearly so ill as many reports had led the public to believe. Last summer, Mme. Sembrich was troubled with neuritis and recently bronchitis supervened. She was in great pain last Sunday and this led to rumors that she was suffering from pleuropneumonia. The accuracy of this report is denied by her physicians.

Mme. Sembrich's illness has been aggravated by overwork in connection with the American Polish Relief Fund, which she promoted.

### Campanini to Give American Opera

**CHICAGO, Dec. 5.**—Simon Buchhalter's two-act opera, "The Lover's Knot," has been accepted by Director Campanini for early production. It was heard last summer at the residence of Mr. and Mrs. Charles G. Dawes in Evanston, and made an excellent impression. Another romanza for tenor has been added by the composer for the forthcoming performance, which will be given probably with Cyrene Van Gordon, George Hamlin, Graham Marr and Helen Stanley in the four rôles. Rodolpho Ferrari will conduct. M. R.

[Continued on page 6]

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## "TRISTAN" REVEALS BODANZKY IN NEW LIGHT

Metropolitan Leader Conducts a Gripping, Dramatic and Highly Colored Performance of Wagner's Opera, Accomplishing in it His Best Work of the Season—"Trovatore" and the Familiar "Double Bill" Revived and the "Barber" and "Bohème" Repeated

THE first "Tristan" performance of the season at the Metropolitan Opera House took place on Wednesday evening of last week. The first "Tristan" is tacitly accepted among Wagnerian devotees as a solemnity as distinctive in its way as "Parsifal," as one of the essential ceremonies of the German opera series, while even the less sophisticated music-lover succumbs to its strange spell. Hence a vast audience is the rule of the occasion. In this respect last week's gathering lived up to traditions. Brilliant and diversely representative, it listened intently and deeply moved to the unfoldment of the supreme lyrical tragedy of love and voiced its approval unequivocally.

Now ill-luck has descended upon "Tristan" in rather disconcerting fashion for some time past. A "hoodoo" that nothing could exorcise afflicted Mr. Ullrich with a sudden cold, with sudden digestive woes or other unpreventable ills; or else it worked mischief with some other member of the cast or even with the conductor, so that management and operagoers began to congratulate themselves merely on being able to witness a performance undisturbed by embarrassing *contretemps*. In the present instance no one suffered hoarseness or evil digestion, neuritis or rheumatism. And, all things considered, this "Tristan" proved not only by all odds the best Wagnerian performance given since the Metropolitan opened last month, but probably the smoothest, best coordinated and most generally satisfactory representation achieved thus far this season.

In this connection it becomes the extremely pleasant duty of the writer to record that Mr. Bodanzky, whose "Götterdämmerung," "Parsifal," "Rosenkavalier" and "Lohengrin" left so much open to question, achieved in "Tristan" results immeasurably finer than he had in the first-named works. Not that his performance was invulnerable—one missed some orchestral details to which one always looks forward, through the conductor's repressive measures, and certain moments, such as the meeting of the lovers in the garden, have been done here with more turbulence of passion. But in view of the advance which Mr. Bodanzky's "Tristan" showed over all his other attempts, such faults are assuredly venial.

"Tristan" is a strange work. It has a curious way of laying hold on a conductor's interpretative sympathies and drawing out of him what other scores fail to elicit. To conduct it well is not an infallible guarantee of excellence in other operas. It will be recalled that Toscanini's magnificent reading of the drama did not prevent him from presenting a very unsatisfactory one of "Meistersinger" or a far from ideal one of "Götterdämmerung"; or that Mahler never succeeded handsomely with "Walküre" and "Siegfried," despite the glamour of his "Tristan." Such may prove to be the case with Mr. Bodanzky, though all Wagner lovers will devoutly hope that his future efforts will turn out as happily as this one.

### Dramatic and Highly Colored

It seemed difficult to believe that this gripping, dramatic and highly colored performance was the work of the same man who had given the bloodless reading of "Rosenkavalier" and "Lohengrin." Consideration for the singers there was in ample measure, but the orchestra was not reduced to impotence; delicacy, too (how ravishing the purple and golden web of the love music!), but dramatic significance and force paired with delicious euphony and plasticity of phrasing. In brief, the whole opera carried conviction and from the first bars of the admirably played prelude became informed with a communicative spirit and warmth hitherto wanting in Mr. Bodanzky's doings. Heaven send that his "Meistersinger," "Walküre" and "Siegfried" be as good! And the cuts he made in "Tristan" were happily no different from Mr. Toscanini's.

Individual impersonations last week were the cause of much satisfaction. Isolde is not Mme. Kurt's best part in quality of dramatic conception, but on the whole she sang the music exceedingly well, meeting its most taxing demands unflinchingly and singing the "Liebestod"

with no evidences of fatigue. Superbly sung by Mme. Matzenauer, the warning call of *Brangäne* in the second act was the high-water mark of the evening's beauties. Mr. Ullrich, the *Tristan*, went through the three acts without interference of malignant germs and the *Kurwenal* of Mr. Weil, the *King Mark* of Mr. Braun, the *Melot* of Mr. Schlegel



Photo by Miahkin

Flora Perini, Mezzo-Soprano, Who Made Her Début at the Metropolitan Opera House Last Week as "Lola" in *Cavalleria Rusticana*

and the *Shepherd* of Mr. Reiss afforded thorough pleasure. It was, indeed, a memorably beautiful "Tristan."

### "Trovatore's" Revival

Saturday afternoon's "Trovatore"—the first of the year—cannot be said to have equalled the performances of the old opera, the revival of which proved one of the high lights of last season. Its deficiencies, however, were of the kind that might be attributed largely to temporary causes. In the orchestra pit all went admirably. Mr. Polacco had his chance with the work last season when Mr. Toscanini fell ill, and proved at that time that he, too, was superbly qualified to infuse the thrill of life into this much-battered but still enormously vital music. Last week merely confirmed this notion and he gave the whole performance a cohesiveness and a dramatic continuity that infuses the Metropolitan's present production with a new spirit and raises it so far above the plane of mediocrity on which Verdi's opera was suffered to rest in the past. Furthermore, he fairly makes portions of this thin score to glow.

Mme. Rappold, who succeeds Mme. Destinn as *Leonora*, has been known to sing the rôle a good deal better than she did on Saturday, when much of her vocalism seemed colorless and perfunctory. Mme. Ober enacted *Azucena* with considerable dramatic gusto. Mr. Martinelli's voice has ample resonance under ordinary conditions, and he does not have to be ultra-vigorous in its use. This tendency, if persisted in, leads only to ultimate detriment. As usual, Mr. Amato's *Count* reaped the reward of ample applause, and his impersonation disclosed all of those features which have won him distinction in the past. It was a thoroughly admirable performance. The chorus did its duties very effectively.

On Thursday evening there were several newcomers in the casts of "Cavalleria Rusticana" and "I Pagliacci." In

the Mascagni opera Mme. Zarska was to have sung *Santuzza*, but her continued indisposition prevented. Mme. Matzenauer appeared in her place, singing the part for the first time here. The music occasionally lies high for her voice, but she sang with admirable tone, for the rest, and always with supreme art. Considering that she had sung the preceding evening as *Brangäne* in "Tristan," her vocal achievement was particularly notable. Her acting had sincerity, fervor and impressiveness. It was given out after the performance that in her fall at the final curtain she had injured her shoulder. She was not badly hurt, however.

### Flora Perini's Début

Flora Perini, the young Roman mezzo-soprano, who has sung at the Scala in Milan and in many other cities of the Continent, made her Metropolitan and American debut as *Lola*. The part is not liberal in opportunities, but it was enough to demonstrate that the newcomer has a voice of appealing quality. Her stage deportment indicates that she is an artist of experience.

Luca Botta, whose *Turridu* is familiar in New York, sang and acted admirably as always. This was his first Metropolitan appearance of the season, though he had sung several times in Boston. His voice was in splendid condition. Giuseppe de Luca, the new baritone, sang *Alfio*'s music with great artistic finish and expressiveness, as well as beautiful quality of tone.

In "Pagliacci" we heard Caruso and Amato at their best, which means a performance that could not have been bettered. The great tenor was in fine humor. Miss Cajatti, the *Nedda*, brings to the part the potent allurements of personal charm and beauty. She understood the requirements of the rôle well, both vocally and dramatically.

Mr. Bavagnoli conducted both operas. Familiar as these scores are to him, his attitude was the farthest removed from the apathetic. On the contrary, he lent the music, in both cases unusual freshness, and his judgment in building up climaxes and accompanying the singers was worthy of much praise.

On Friday night "The Barber of Seville" was sung with the same cast that was heard in it on Thanksgiving night. It was a wholly spirited and enjoyable performance.

Monday evening brought a repetition of "La Bohème," with Giuseppe De Luca essaying *Marcello* for the first time in New York. This rich-voiced baritone is obviously a versatile artist; his conception of the painter rôle, while not differing in any essentials from other famous portrayals, compared favorably at all points. His *Marcello* is spirited and excellent in its comedy. Caruso was the *Rudolfo*, and standees were lined heavily about the house. He handled his voice with unusual discretion. Thunderous applause followed his singing of the "Narrative." Frances Alda's *Mimi* was highly satisfying and the other parts were capably filled by their usual exponents. Mr. Bavagnoli's reading of the score was felicitous in the main.

## AMATO HERO OF THIRD METROPOLITAN CONCERT

Baritone's Popularity Strikingly Attested—Miss Braslau, Miss Garrison and Damacco Also in High Favor

In the third Sunday concert at the Metropolitan Opera House last Sunday, four members of the company, Sophie Braslau, Mabel Garrison, Mr. Amato and Giacomo Damacco were the soloists, with the entire Metropolitan orchestra, under the direction of Richard Hageman. Of these Damacco is new to the Metropolitan this season. He has a tenor voice of agreeable quality, which he used well in an aria from "L'Elisir d'Amore" of Donizetti.

The program opened with the Smetana Overture to "The Bartered Bride," by the orchestra, and the other orchestral numbers of the evening included Chabrier's vivacious and ever enjoyable "Rhapsody Espagnole," four "Scènes Pittoresques," Massenet, and Strauss's "Blue Danube" Waltz. Mr. Hageman deserves more than a passing word of commendation for the admirable man-

ner in which he conducted both the orchestral numbers and the accompaniments for the vocal selections.

The house was filled to its full seating capacity and several hundreds of people stood. When Amato appeared he was greeted with nothing short of an ovation. He is unquestionably one of the most popular members of the company who appear at these concerts. He sang the "Dio Possente" from "Faust" with beautiful effect, but it was in the tremendously difficult "Cavatina" from the "Barber of Seville" that the distinguished baritone displayed most effectively the wonderful flexibility of his voice, as well as the wealth of tone always associated with him in his work. He was called upon to sing several encores, and took occasion to indicate his neutrality by singing one in German and another in French. The storm of applause which followed his German number showed that his audience was quite as appreciative as of his previous efforts in his native language.

Miss Braslau sang the "O mio Fernando" from "La Favorita," with full conception of its dramatic possibilities. She never once, however, sacrificed beauty of tone in striving for dramatic effects.

Miss Garrison's light but pleasing soprano voice was heard to advantage in the "Mignon" Polonaise. Both she and Miss Braslau sang encores.

The quartet from "Rigoletto," the closing vocal number on the program, was sung in true Metropolitan style, and was redemanded by the enthusiastic audience. D. D. L.

### Paris Opéra Re-opens This Week with Performance for Red Cross Benefit

Thursday afternoon, Dec. 9, was finally definitely chosen by Director Jacques Rouché for the opening of the Paris Opéra. Paris has had no opera since the war began and the resumption of activities is taken as an indication of the return of normal conditions of life in Paris. On the program of the first performance, according to the New York Herald, were to be the fourth act of Paladilhe's opera, "Patrie," and, in a sense, as a novelty, "Mlle. de Nantes," a ballet concert of the period of Louis XIV. This was the first performance at the Paris Opéra in the administration of M. Rouché, and it was under the patronage of King Albert of Belgium, the proceeds going to the Red Cross.

## METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, Dec. 8, Mozart's "The Magic Flute." Mmes. Kurt, Hempel, Mason, Curtis, Heinrich, Robeson, Sparkes, Cox, Mattfeld; Messrs. Sembach, Goritz, Braun, Reiss, Schlegel, Bloch, Althouse, Ruysdael, Bayer. Conductor, Mr. Bodanzky.

Thursday Evening, Dec. 9, Verdi's "Aida." Mmes. Rappold, Matzenauer, Sparkes; Messrs. Martinelli, Amato, Scott. Conductor, Mr. Bavagnoli.

Friday Evening, Dec. 10, Moussorgsky's "Boris Godounov." Mmes. Ober, Delaunoi, Duchène, Sparkes, Mattfeld; Messrs. Didur, Rothier, Althouse, De Seguroia, Bada, Rossi. Conductor, Mr. Polacco.

Saturday Afternoon, Dec. 11, revival of Flotow's "Marta." Mmes. Hempel, Ober; Messrs. Caruso, De Luca, Malatesta, Tegan, Reschiglian. Conductor, Mr. Bavagnoli.

Saturday Evening, Dec. 11 (benefit Italian Hospital), Puccini's "Madama Butterfly." Mmes. Villani, Perini; Messrs. Martinelli, Scotti, Bada. Conductor, Mr. Polacco.

Monday Evening, Dec. 13, Verdi's "Il Trovatore." Mmes. Rappold, Ober, Mattfeld; Messrs. Martinelli, Amato, Rothier. Conductor, Mr. Polacco.

Wednesday Evening, Dec. 15, Massenet's "Manon." Mmes. Alda, Duchène, Sparkes, Braslau; Messrs. Caruso, Scotti, Rothier, De Seguroia, Reiss. Conductor, Mr. Polacco.

Thursday Evening, Dec. 16, Wagner's "Die Walküre." Mmes. Matzenauer, Kurt, Ober, Sparkes, Warrum, Curtis, Fornia, Mulford, Heinrich, Mattfeld, Robeson; Messrs. Sembach, Braun, Scott. Conductor (first time here), Mr. Bodanzky.

Friday Evening, Dec. 17, Flotow's "Marta." Cast as above.

Saturday Afternoon, Dec. 18, Wagner's "Götterdämmerung." Mmes. Kurt, Matzenauer, Heinrich, Sparkes, Fornia, Robeson; Messrs. Ullrich, Weil, Braun. Conductor, Mr. Bodanzky.



# IGOR STRAVINSKY AS COMPOSER FOR THE BALLET

What Americans May Expect When the Diaghilew Company Presents the Iconoclastic Russian's "Petrouchka" This Season—Psychological Significance and Profound Symbolism in Tale of a Puppet-Show—The Music Much More Than Merely Grotesque and Humorous—As Original as Anything Its Composer Has Published But More Readily Comprehensible Than Many Others of His Works—Piano Used in Orchestra with Remarkable Effect

By C. STANLEY WISE



Warslaw Nijinsky in the Ballet, "Petrushka," by Stravinsky



Thamar Karsavina, Leading Female Dancer in "Petrushka" with Adolf Bolm



Mr. Stravinsky with His Wife and Family (all except the Baby)



Latest Portrait of Igor Stravinsky



Stravinsky on the shore of Lake Geneva

Clarens, Switzerland, Nov. 15, 1915.

LIKE many other great men, Stravinsky is insignificant in appearance, and very simple in tastes and habits.

He eats and drinks sparingly, and is seldom really happy away from his wife and family. Although he takes little exercise, he sometimes goes for a bicycle ride, but usually does so only when he can thereby reach his destination sooner or more conveniently.

A true son of the wide plains of the East, he has a liking for broad spaces, and was never thoroughly comfortable in hotel or villa at Clarens-Montreux, where the mountains rise almost from the water's edge.

He feels himself much more at home in his Morges villa, since there his large garden extends nearly to the shore of the lake of Geneva, just where it is widest and where the views toward both of its extremities are unbroken.

He seems to care little for and seldom speaks of the grandeur of the mountains, among which he has spent a considerable portion of the last five or six years of his life, but when on a clear day Mont Blanc is visible from the terrace of his house, he always draws attention to the grace and beauty of outline of its snowy dome.

He possesses indeed an extremely keen appreciation of curves and symmetry of line, whether among the branches of trees or in portions of buildings, and colors, especially when vivid and yet harmonious in contrast, afford him great delight.

## Rapid Rise Into Fame

Stravinsky's rise into fame has been singularly rapid, and that this is so is perhaps partly due to Mr. de Diaghilew's unerring instinct for choosing the right man, for the founder of the Russian Ballet company seems to have observed the signs of genius in Stravinsky at a time when they had not yet found outward expression to any great extent, and encouraged him to try his hand at an important ballet, the delightfully picturesque fairy tale, "L'Oiseau de Feu," being the result.

Stravinsky's racial instincts as well as

his early training and life at Petrograd made it possible for him to master at once the technique of the ballet as few composers of his years could have done, and his deep appreciation and comprehension of the subtleties and significance of line and plastic movement undoubtedly fitted him in a peculiar manner to act as the musical pioneer of the great artistic movement that had just begun. But it is nevertheless astounding that a work so novel in every respect as was his first ballet should have had such instant and abiding success.

For "The Fire-Bird" did break entirely new ground, however simple it may appear when compared with his later compositions. In harmony and in rhythm, as well as in the almost too scrupulous avoidance of all redundancy, we notice the true Stravinsky.

## Story of "Petrushka"

Stravinsky's originality finds yet more marked expression in his second ballet, "Petrushka," which in some ways seems less difficult of comprehension at a first hearing. The music strikes a superficial listener as being less complicated, and since the piece is described by the composer as "Burlesque Scenes in Four Tableaux" the many hearers who do not care to trouble themselves with diving below the surface are content to accept ballet and music as wholly humorous, even though they may deem the humor to be ponderous rather than playful.

Keener critics, however (even on its first production), saw that beneath the rough fun of the Russian fair, and the quaint miming of the puppets, there lay a depth of psychological significance that endowed the work with qualities far other than can be discovered in any of the many tales of half-human dolls that had preceded it.

The story of Stravinsky's second ballet is now well and widely known: *Petrushka* is one of three animated dolls on exhibition at a fair before the crowds of which he performs, under the hands of an old showman, together with his two companions, called simply "The Dancer" and "The Moor."

All three of these puppets have been partially endowed with human qualities by the magician-showman. *Petrushka* in particular is deeply sensitive to his position in the hands of his rather brutal master, and proves himself to be capable of almost human refinement in his love for the *Dancer*. The latter prefers the coarse and dull but more gorgeous-looking *Moor*, but *Petrushka* will not give up hope that he may win her at last, and so his rival murders him—cutting him down with his sabre in the midst of the merrymaking crowd outside the booth.

The people are horrified at this tragedy, but the showman tranquilizes them by the simple expedient of showing them that the supposed corpse is only a doll stuffed with sawdust. As the crowd disperses, however, the showman is confronted in the failing light with the ghost of *Petrushka* mocking and threatening him.

## Profound Symbolism

This is a very different sort of plot from that of any former work the interest of which depends upon the doings of puppets or dolls, different not so much in the real tragedy of its contrasts between the fantastic love story of the marionettes and the boisterous gaiety of the people at a Russian fair, for in kind, though not in quality, we have often seen that before—in "Pagliacci" and elsewhere. It is the deep and suggestive symbolism that underlies the simple tale that differentiates it from all others of

its kind, and it is surely amazing that any critic should have been able to write of Stravinsky's music, after hearing it, as merely grotesque and humorous. Undoubtedly it is extremely grotesque in places, and it is also pervaded with quaint humor, not all of which is as apparent to the superficial observer as is that part of it that is characteristic of the bear-leader, or the musical duel of the rival hurdy-gurdies; but the score, even during its most boisterous or imitative moments, possesses an underlying seriousness and pathos that are really wonderful.

The orchestration is as remarkable and original as anything that the composer has thus far published, less incomprehensible than that of the "Sacre du Printemps" and perhaps more consistently equal than in the opera-ballet, "The Nightingale." The pianoforte is employed with marvelous effect, and it is fortunate that for the American performances so fine a pianist, with such an intimate knowledge of the score as Marcel Hansotta possesses, will be available. The part for that instrument is very difficult, and it is so laid out that a player insufficiently equipped for his work might easily spoil some of the most effective scenes.

The dances and scenes were arranged by Fokine, and are under rehearsal by Adolf Bolm, who adds to his other remarkable qualities that of a wonderful memory, which enables him to recall all the varied movements and groupings in the many ballets staged during former seasons.



## JOHN C. FREUND, ORATOR AT ELKS' IMPRESSIVE CEREMONY

Editor of "Musical America," Selected to Deliver Oration Before Large Fraternal Gathering in Utica, in Memory of the Dead—Local Papers Pay Tribute to Eulogy

UTICA, N. Y., Dec. 6.—Every year the Order of Elks, one of the largest and most distinguished fraternal and benevolent organizations in the country, holds a memorial service, to pay tribute to those brothers who have died during the year. At this service, some member of the Order distinguished in politics, the law or one of the professions is selected to deliver the main address or "Eulogy."

Thus it was that Utica Lodge Number 33 selected John C. Freund, the Editor of MUSICAL AMERICA, to deliver the address at the services, which were held at the Majestic Theater, at 3 o'clock Sunday afternoon.

The auditorium was crowded. The services were most dignified and impressive. While the audience assembled, George H. Helmer's Orchestra played a number of appropriate selections.

Then the curtain rose slowly on a setting, unique of its kind. The colors of the scene were royal purple and black. The stage was so arranged that the names of the departed brothers appeared on the walls. In front was an illuminated sign, "To Our Absent Brothers." This reposed against a catafalque, draped with the American flag, and sustaining a large bed of smilax, in which were a dozen lighted candles. The scene was illuminated with purple lights, which gave it a mystic appearance. Afterwards the white lights were gradually turned up, disclosing the Exalted Ruler, Alfred J. Bromley, who conducted the services, surrounded by the officers and executives of the Lodge.

At the back was a glimpse of a beautiful garden scene, suggesting the idea "out of the darkness into the light." Over the scene, on the stage, was a large chandelier with royal purple lights, decorated with the Elks' colors. The Exalted Ruler read the impressive services for the dead of the Elks, during which the chaplain, William L. Foley, made an eloquent prayer.

As the roll was called by Amon W. Foote, and the response "Absent," was made to each of the names of those who had gone, the candles were snuffed out, one by one, by Loyal Esquire Martin Gloeckler.

It was said that the stage setting and lighting effects were the most beautiful ever seen at an Elks' Memorial, not only in this city, but elsewhere.

### The Musical Service

The music of the services was rendered by a quartet consisting of Mrs. Hugh T. Owen, Edna Mae Robbins, Arthur J. O'Hanlon and Henry W. Rowley. The accompanist was Prof. George H. Fischer.

They first gave effectively "God Is a Spirit," by Bennett. Afterwards Mrs. Owen sang with great power "Fear Ye Not, O Israel," by Dudley Buck. Later on Henry W. Rowley sang, with splendid voice and fine feeling, Faure's "Crucifix."

Then John C. Freund, the Editor of MUSICAL AMERICA, delivered his Eulogy, which was generally conceded here to be the most masterly and original of any that had ever been listened to in the history of the Lodge. In introducing Mr. Freund, Exalted Ruler Bromley said:

"The man who will deliver the Eulogy has been known for nearly half a century in this country as a writer, editor, playwright. He has been particularly identified with our musical life and industries, for over forty years. During the last few years he has come into great prominence by his public addresses showing that this country has reached such a high standard that it is to-day able to stand

on its own feet musically and need no longer look to Europe for its supply of artists, composers, music teachers. As the Utica Tribune said in its issue this morning: 'He has done more to drive home to Americans the possibilities of their artistic accomplishment than any other man before his time, or during his time.'

At the conclusion of Mr. Freund's address the Quartet sang Foote's "Still, Still With Thee."

The closing ceremonies were by the officers of the Lodge. The whole audience rose and sang the Doxology. The Benediction was given as the curtain slowly descended upon the darkening stage.

### Press Pays Tribute to Mr. Freund

The press here gave Mr. Freund a great deal of attention. The Utica Sunday Tribune, in the course of a long article, in which it paid a high tribute to Mr. Freund, said:

"Somebody, sometime, somewhere, said: 'There is just one sort of man who has the right to criticize and be heard, and that is the man who has gained the right by making some positive contribution to a superlatively important problem,' which is to say that John C. Freund, the Editor of MUSICAL AMERICA, will be heard at the Majestic Theater this afternoon, in his splendid defence of American musicians, in which Mr. Freund has been the most important and dominating figure in this country for several years."

The Utica Press, in its account of the ceremonies stated that "Mr. Freund spoke with profound dignity and eloquence."

All the papers printed long extracts from Mr. Freund's address. The Herald-Dispatch devotes over four columns to it.

After the ceremony Mr. Freund was taken to see the new home of the Elks, near the court house, which has been erected at a cost of over \$100,000.

In the evening the distinguished guest was entertained by the officers of the Lodge at a dinner, where a large party assembled. Exalted Ruler Bromley presided. A most enjoyable evening was spent. E. W.

## HEAR PHILADELPHIA CHORUS

Cantaves Forces Score Success Under May Porter's Direction

PHILADELPHIA, Dec. 6.—The Cantaves Chorus scored another success last Thursday evening, when it again opened the concert course at the Drexel Institute, under the able and sympathetic direction of May Porter. The capable soloists were Leonard Epstein, violinist, and Mary Josephine Comerford, contralto. Incidental solos to the choral numbers were sung with good effect by Ruth Kennedy Cross and Edna Florence Smith, members of the soprano section. William S. Thunder, pianist, and James Dickinson, at the organ, gave valuable assistance.

"Ruth," by Gaul, was given by the Park Avenue Choral Society, under the able direction of Lewis James Howell. The soloists on Sunday evening, in addition to Mr. Howell, baritone, were Mary Barrett, soprano; May Walters, contralto, and Elizabeth Howell, contralto, with William S. Thunder as organist, and Nina Prettyman Howell at the piano.

A highly successful concert, under the management of Helen Pulaski Innes, was given by the Teachers' Institute at the Philadelphia High School, last Friday evening. The artists were Elizabeth Bonner, contralto; Lewis J. Howell, baritone; Florence Adele Wightman, pianist and harpist, and Nina Prettyman Howell and Helen Pulaski Innes, accompanists. A. L. T.

Alice Verlet to Sing in "Mignon" with Campanini Forces

When Director Cleofonte Campanini of the Chicago Grand Opera Company walked into the Congress Hotel in Chicago recently he saw at the registry desk a little Belgian woman whom he had not seen since before the war broke out when they were both in Paris. It was Mlle. Alice Verlet, who had been giving a recital at Orchestra Hall in Chicago. He thereupon engaged Miss Verlet to sing *Filina* in a series of special per-

formances of "Mignon." A few minutes later she had signed a contract to appear in "Mignon" on Saturday afternoon, Dec. 11, and in three more special "Mignon" performances later.

## PADEREWSKI GIVES RECITAL

Pianist Grants Six Extras After His Regular Program

The power with which Paderewski sways his hearers was again exemplified when the great audience that heard his recital at Carnegie Hall, Tuesday afternoon, Dec. 7, hung breathlessly on the wonderful playing of the Schumann "Etudes Symphoniques," the exquisite Chopin group of three Etudes and a Liszt Rhapsodie. The Schubert Fantasia, Op. 15, two Couperin pieces and "Le Coucou," by Daquin, were given a performance such as only Paderewski in a happy mood can give.

That he was in a happy mood was evidenced by the way in which he responded again and again to the applause of his auditors, who crowded down the platform at the close, while the great pianist gave number after number from Chopin.

While tears gathered in his eyes once or twice, Paderewski played the exquisite little Impromptu in F, a group of Chopin waltzes and the "Raindrop" Prelude, responding with six extras.

M. S.

## GIVE AMERICAN SONGS

Popular Artists Heard in Hawley Program at Hackensack

HACKENSACK, N. J., Dec. 4.—A program made up entirely of songs by C. B. Hawley was given here Nov. 23, under the auspices of the Men's Assembly of the First Reformed Church, with the composer as accompanist. Edna Smith, soprano; Merle Alcock, contralto; Bechtel Alcock, tenor, and William Durham Tucker, baritone, were the soloists.

Two quartets, "Holy Night," from the Christmas cantata, "The Christ Child," and "A Lover and His Lass" were delightfully sung. Artistically delivered solo groups by Bechtel Alcock included the "Woodland Love Song" and "To You," and a song by Mrs. Alcock that was warmly applauded was the "In a Garden." Her performance evoked warm admiration. Miss Smith's "In the Deep of the Daisies" and "The Finland Love Song," given by Mr. Tucker, were also well received.

## MILAN SUCCESS FOR MUZIO

Soprano Praised for Singing in Operatic Season of Toscanini

MILAN, Nov. 29.—Great success has attended the season conducted here by Toscanini. The newspapers all praise the results attending the appearances of Caruso and the other artists, and concur in saying that Claudia Muzio, soprano, brought to the rôle of *Tosca* and that of *Nedda* in "Pagliacci" (which she played with Caruso) admirable technique, beauty of voice and fine interpretation. She was declared to be one of the best artists in Italy to-day.

Miss Muzio scored a brilliant success in Havana last season, under Conductor Serafin, and it is said that she is soon to return to the United States.

Mrs. Gardner Bartlett Under Suspicion in Canada of Being German Spy

An Ottawa, Ont., dispatch of Dec. 4 to the New York Times states that Mrs. Caroline Gardner Bartlett, who went to Ottawa two months ago, saying that she was engaged in Red Cross organization work, had been closely watched by the Dominion police, the impression having been given out that she was a German spy. However, no information warranting her arrest was obtained and she returned to the United States. Mrs. Gardner Bartlett is well known in and about Boston for her work as a musician and, after her long residence there, she moved to New York and continued her work as a singer and vocal instructor. She has been soloist at numerous festivals in New England and elsewhere, and has appeared in oratorio performances and in other concert work. She made several trips abroad and sang in London concert rooms.

The seating capacity of Krueger's Auditorium, Newark, N. J., was tested on Dec. 4, when Paderewski gave a recital there. His appearance evoked the usual amount of enthusiasm.

## YVETTE GUILBERT'S ART ENCHANTING

Great French Disease Gives Remarkable Revelation of Her Unique Talents

The program of Yvette Guilbert's first New York recital in several years, which took place at the Lyceum Theater last Tuesday afternoon, made announcement of five more local appearances of the wonderful Frenchwoman this season. Yet if the unbridled enthusiasm and delight of the huge audience that attended her reappearance signify anything it will probably be necessary to double this number. And it should be doubled! Such unique exhibitions of a unique art are too seldom vouchsafed us not to make utmost of them. One loses much that is subtle, delicious and exquisite on hearing Mme. Guilbert without a speaking acquaintance with the French language; but even when not understanding a word of it the pleasure to be obtained is so rare and so keen that no moment of the entertainment fails of its effect. We can pay this enduringly marvelous disease no finer tribute than to compare her in greatness with our Kitty Cheatham, despite certain divergencies in their purposes and ideals—ideals that are national as well as individual.

To be sure, Guilbert comes as no stranger. But it seemed this week as though the years had mellowed her art, added a ripper significance to much of her work, and extended its scope. To hear her interpretation of certain folksongs is to understand beyond question how unapproachable in all that pertains to delicacy, superfine distinction and grace is the French temperament; how futile must remain all efforts at imitation. There was no end of occasion to digest this fact on Tuesday. Mme. Guilbert's program consisted of folksongs of four centuries—beginning with two superb Christ legends of the fourteenth and fifteenth. Two "Marriage Episodes from the Middle Ages"—the sad tale of *Marianson*, whose husband acted the brute, and the equally dolorous one of *Jean Renaud*, who came home from the Crusades so badly hurt that he promptly died, and whose spouse asked nothing better than burial in the same grave—some titillating "Popular Refrains of the Eighteenth Century" and four "Songs of Marie Antoinette's Time," made up the artist's share of the entertainment, the rest being appropriately supplied by members of the estimable Trio de Lutèce, singly and together.

Costumes of the different periods portrayed heightened the picturesqueness of the recital. All became the artist equally well and in the first two she seemed actually to have stepped out of a painting of an old Italian master. The first two "Golden Legends," moreover, are stunningly dramatic things in themselves and evoked from Mme. Guilbert exceptional and varied powers of emotional delineation. And her versatility was then attested by the richly suggestive comic faculties put forth in "Le Lien Serré"—a humorous warning against marriages for unthinking young women! The last number on the program, "Colinette," she sang in captivatingly Gallic English, but with an archness that no Anglo-Saxon could have commanded. Unfortunately, there were no encores, though the audience fairly bubbled over with exuberance.

The Trio de Lutèce played pieces by Rameau and Debussy, and Mr. Salzedo deserves credit for his performance of a solo despite an injured finger. Ward-Stephens won as much distinction by his accompaniments for Mme. Guilbert as he has with his compositions. The noted pianist has not been engaged in work of this sort for some time, and the manner in which he discharged his duties spoke highly of his capacities as a pianist of delicacy and skill and a musician of thorough attainments. H. F. P.

### Macmillen's Second Recital

Francis Macmillen, the celebrated violinist, will give his second New York recital this season at Aeolian Hall, on Monday evening, Dec. 13. Macmillen's recital will offer to music-lovers two important works—the D Minor Sonata by Brahms and the Sarabande-Double-Bourée-Double from the B Minor Sonata by Bach, for violin alone. In the Brahms Sonata he will have the support of Richard Hageman, conductor at the Metropolitan Opera House.

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## WERRENRATH FINDS AMERICA'S MUSICAL CENTER

It Lies Somewhere Within a Circle Touching Pittsburgh on the East and Denver in West and Not in New York, Declares Popular American Baritone

WHERE is the musical center of the United States?

According to an interview with Arthur Bodanzky, in the *Craftsman*, that noted conductor seems to think it lies within the four walls of the Metropolitan Opera House, at Thirty-ninth Street and Broadway.

It was this interview which aroused the righteous indignation of Reinald Werrenrath, the American baritone who, having returned from a concert tour with Geraldine Farrar, and having adjusted with much difficulty his generous frame to the dimensions of an ordinary man-sized chair, proceeded to elucidate.

"I have no patience with the doctrine that grand opera is all there is to music and that New York is all there is to musical America," he protested. "To begin with, music is only a detail of grand opera, which depends upon fashion, society, the drama, stage settings, the glare of celebrities and many other factors of which music is only a portion. Secondly, the musical center of the United States, according to my belief, which is based upon very recent and first-hand investigation, lies somewhere within a circle that extends as far East as Pittsburgh and as far West as Denver.

"The East, including New England and the Atlantic seaboard, so far as music is concerned, is in a semi-comatose condition. It asks one of two things to hold its interest in music, either the purely conventional or the sensational. Otherwise it falls far short of representing the best that we have in knowledge, appreciation and culture.

"Furthermore, I have no patience with those who arrive in New York for the first time, take a taxicab to a hotel and as they remove their overcoats express opinions on musical conditions in this country. They know no more about the subject than does a camel on the desert of Sahara.

"The Middle West is where you will find to-day the greatest and healthiest interest in good music of all kinds. This interest manifests itself in a desire to hear everything that is good, in the active participation in all movements that make for musical progress and in the fostering of every phase of educational work along musical lines.



Reinald Werrenrath, Baritone; Geraldine Farrar, Soprano; Ada Sassoli, Harpist, Form an Interested Audience at Pittsburgh, While from Their Places on the Wall (Left to Right), Christine Miller, Contralto, and Maud Powell, Violinist, Quietly Gaze at Them, and Jan Kubelik, Violinist, Peeks at Them from Behind the Palm

"The biggest factor, to my mind, in this condition is the women's musical clubs, which are doing a wonderful work. Professional musicians should be grateful to these organizations. They are the ones who are responsible for a large part of the engagements that traveling artists get and by their sincere and worthy efforts they are raising the standard of musical appreciation to a point where an artist need no longer worry about 'playing to the galleries' for his effects. On the contrary, he must be careful to give of the best in his art. His audience will demand that, for it knows what is good and what is not."

Mr. Werrenrath's tour with Miss Farrar included concerts in twenty-two cities, in which they sang in the largest auditoriums available. "It was a splendid opportunity for me," he observed, "as in my previous recital work I had confined my efforts principally to the smaller auditoriums. But this tour gave me an opportunity to try my voice under the most exacting and varied conditions.

"Miss Farrar's popularity throughout the country is remarkable. Nevertheless, it is well deserved. When one considers that her entire training and career have been given over to operatic work it is noteworthy that she exhibits such fine qualities as a concert artist. Her ability to enter the poetic mood of a song and

to the Musicians' Club to present his new Quintet in A Minor, for pianoforte and strings and a number of his songs, in which he will have the assistance of Kathleen Howard, contralto, and Inez Barbour, soprano. Invitations have also been extended to George Chadwick, Arthur Foote, Frederick Converse, Horatio Parker and Mrs. Beach to present their works at the club. Mr. Chadwick has already expressed his delight at being given this opportunity.

While it is the intention of the club to bring both American composer and performer in closer relation with one another by giving these evenings and also to afford a beautiful entertainment, the club is not allowing the use of its rooms on such evenings for those not well enough equipped to present a most worthy program; there is an entertainment committee that keeps well abreast of the times and knows "who is who" in the musical world, and it will be one of the duties of this committee to pass on the works of young musicians of talent who have no way of getting their works before the public.

The day seems not distant when larger quarters will be necessary for this club. It is understood that a substantial sum to start a fund for a permanent home was raised at a concert given at Carnegie Hall last year, at which time Mme. Schumann-Heink, Mme. Frances Alda and Mr. Paderewski generously gave the club their services.

The demand for membership is becoming so great that the club finds it necessary to treble its entrance fee and to more than double its annual dues, beginning the month of February, 1916.

Just Back from Tour with Geraldine Farrar, He Reports Increased Interest in Songs by American Composers—Middle West Is Alive with Musical Interest, He Reports

adjust her vocal resources to its finest expression is something which the majority of her admirers in New York know little about.

"It is trite, I suppose, to talk about the great interest shown in American songs by our audiences. In fact, I have never been among those who deplore that the American composer doesn't receive due recognition in his own country. To me it has always seemed that the public really wanted to hear the music of its own land. What it needed was singers who could present these songs effectively.

"About eleven years ago I wanted to give a recital of American songs in New York City. My manager refused to let me do it. To-day the recital of American songs is not necessary. By the same token I believe that it is unnecessary for us to use translations for text, except in certain cases. The classic songs of Schubert, Schumann, Wolf, Brahms and others should be given in their original text. To translate them means a sacrifice of the artistic line of the song. We have now such a great literature of beautiful songs in our own language that it is no longer necessary to distort the songs of other nations to provide our audiences with 'something that they can understand.'

It is doubtful if any American singer who travels through the country giving concerts has been accorded such uniformly high expressions of critical opinion by newspaper reviewers as has Mr. Werrenrath. The comments on his latest tour represent a desire on the part of American music critics to give this sterling artist the highest recognition for his work.

"One of the things that I cannot understand," declared the singer, when the subject of newspaper criticism came up, "is why the newspapers continue to refer to me as 'the young baritone.' Now, when does an artist cease to be young? I made my debut sixteen years ago in Brooklyn, after which the Brooklyn *Eagle* referred to me as a 'young and promising singer.' Well and good, but that expression has been plagiarized ever since. In a few years they may be saying about me that 'Oh, I heard him nearly twenty years ago!'

"Now, will you explain to me at what period in a singer's career is he no longer 'young,' but really in his prime, without fear of being on his decline?"

## NEW SPIRIT SHOWN IN THE MUSICIANS' CLUB

New York Society Generates a Real "Musical Atmosphere"—Composers' Evenings Popular

SINCE the recent remodeling and decorating of its cozy rooms in the building, 62-64 West Forty-fifth Street, the Musicians' Club of New York City has made the early weeks of this musical season the most interesting of its history. On special occasions the room space is taxed to its utmost to accommodate visitors.

The club was incorporated in November, 1911, and now has a membership of nearly 500, and seems destined to wield a strong influence over musical matters in and about the city. The founder and first president was Tali Esen Morgan. Its immediate past president is David Bispham, and Walter Damrosch is now at its head. To-day it fills a long-felt want as a comfortable and convenient meeting and resting place for the musical persons of the city, and a place, too, where they can receive information and encouragement from close association with their fellows. One of the excuses given as a reason for preferring music study in European countries to America is a *comaraderie* existing between fellow students, and the Musicians' Club of New York believes that the same *comaraderie*

can be found at its club rooms, and it is the intention of the club to do all it can to create an atmosphere of good-fellowship.

Within the last two years a number of distinguished musicians have been entertained there, but the greatest interest seems to be the opportunity the club offers its members to hear the works of composers who have presented them in person, with the assistance of well-known artists. From the first of November of last year until May, when the musical season closed, twenty-one entertainments of various kinds were tendered the members and a limited number of their guests. Of these three were receptions to distinguished artists, ten were Sunday night musicales and eight evenings were devoted to the appearance of American composers in their works. Most of these composers last year were of the younger school of our song writers, and during this time either as soloists or in ensemble work 129 singers and instrumentalists appeared before the club, and the combined attendance at these affairs was a little less than 4000 persons.

This season's series was opened on Nov. 2, when the president of the club, Walter Damrosch, assisted by several members of the New York Symphony Orchestra and Mrs. Merle Alcock, gave excerpts from his incidental music, "Iphigenia in Aulis," as presented during the summer in California. On Nov. 23 Sidney Homer gave a program of his songs, assisted by Mme. Louise Homer, and in the coming week, on Dec. 15, Henry Hadley comes

## YOUNG ARTISTS HAVE HEARING

Mme. Bell-Ranske's Lecture Followed by Musical Program

Mme. Bell-Ranske, founder of the New Assembly, was heard in a lecture in the ballroom of the Hotel Majestic, New York City, on the afternoon of Sunday, Dec. 5, when she presented Ibsen's "The Wild Duck." Mme. Bell-Ranske is an exceptionally brilliant woman, and the dramatic and forceful way in which she presented her work brought tremendous applause from the large gathering.

The latter part of the program was given over to the presentation of three young musicians of talent. Baguida Madrigura, a fourteen-year-old Spanish pianist, delivered several brilliant numbers, displaying a fine technique and tone. Mary Zentay, the seventeen-year-old Hungarian violinist, who arrived in this country but a short time ago, was also heard to advantage. She is possessed of much interpretative ability and played her offerings with fine tonal quality and excellent expression. The program was closed by Germana Manny, a young soprano who was engaged for the Paris Grand Opéra season, but came to this country as a result of the war. Miss Manny was heard in two French numbers and disclosed a coloratura voice of an extremely fine quality, especially in the upper registers. All three of the participants were tried out with a view of presenting them at the series of concerts which the New Assembly is giving at the Hotel Plaza and in their new club house during the season.



## TWO STATES MOVE FOR BETTER MUSIC TEACHING METHODS

[Continued from page 1]

Episcopal Church was presented by a choir of fourteen voices made up of members of the K.S.M.T.A., under the direction of Dr. Rogers. The service was intoned by Father M. L. Kain of Hutchinson. In place of a sermon, an address was delivered by Dean Skilton of the Kansas Chapter on the "Aims of the Guild." The offertory was Bruch's "Kol Nidrei," played by Mr. Dalton, 'cellist of Lawrence, accompanied by Dean Skilton. At the conclusion of the service, organ numbers were given by Miss Hazelrigg of Topeka, Mr. Brown of Manhattan, Dr. Rogers of Hutchinson and D. A. Hirschler of Emporia.

### Organists' Guild Election

At the conclusion of the recital the annual chapter election was held, and the following were elected:

Dean, Horace Whitehouse, Topeka; sub-dean, D. A. Hirschler, Emporia; secretary, Mrs. Olin Bell, Lawrence; treasurer, Mildred Hazelrigg, Topeka; registrar, Pearl Emley, Lawrence; librarian, Agnes Bradley, Salina; auditors, Mr. Skilton of Lawrence and Mr. Brown of Manhattan.

The annual business meeting was called to order by President Skilton on Friday morning. After the preliminaries were out of the way the matter of accredited teachers and high school credits consumed the rest of the morning and was continued until about three o'clock, with an hour's recess at noon.

### Radical Changes in Plan

Finally, upon motion of Dean Butler of the State University School of Fine Arts, the plan of last year was re-indorsed with some radical changes which made the plan much more in accord with the present school laws of the State of Kansas. More power was left in the hands of the local committee of each community in the working out of the plan.

Upon further motion by Mr. Butler the accrediting of teachers was taken out of the hands of the executive committee and placed in the hands of an

accrediting committee elected for that purpose. Upon motion of Dean Utt of the Kansas Wesleyan College of Music, this committee was also empowered to revise the "Blue Book," containing the list of accredited teachers and suggested outline courses of study. Upon motion of Mr. Utt, formation of county associations was urged and a plan indicated for lining up such associations with the State association.

The convention then proceeded to the annual election, with the following results:

President, Edger B. Gordon, Winfield; vice-president, Henry Loudenback, Atchison; secretary and treasurer, Paul R. Utt, Salina; chairman of accrediting committee, Harold Butler, Lawrence; executive committee, Charles S. Skilton, Lawrence; E. B. Gordon, Winfield; Arthur Ax, Hutchinson; Theo. Lindborg, Wichita; Paul R. Utt, Salina; D. A. Hirschler, Emporia; Jo Shipley Watson, Emporia; Henry Loudenback, Atchison; Mildred Hazelrigg, Topeka.

The balance of the day was consumed with very fine programs by members of the association. A banquet completed the activities of the convention. The meeting for next year is to be held in Salina.

### President's Address

RALEIGH, N. C., Dec. 1.—The North Carolina Music Teachers' Association held its fourth annual convention here with H. A. Shirley of Winston-Salem as presiding officer. In the president's address he described the various conventions of the association, saying of the one at Charlotte: "Instructive and inspiring addresses were given by Waldo S. Pratt, past president of the National Music Teachers' Association, and John C. Freund, the editor of MUSICAL AMERICA."

"Personally," he continued, "I believe that public school music is our weakest point. Asheville, Charlotte, Durham, Greensboro, Henderson and Raleigh have had the benefit of this training for years, but what are the other towns doing?"

### Work for Credits

"We now have two towns giving high school credit for music, Durham and Raleigh, and in both places their superintendents would like to see our association take up the subject and provide a good working basis. A recent letter from New Bern assures us that they will probably soon make a third name to add to the list."

"With many deplorable conditions in the State there is also much to be proud of. We all know of the faithful, conscientious work being done around us both in schools and by private teachers. Interest in community music, women's music clubs, chorus and orchestral work seems to be increasing. How can we increase the usefulness of our association?"

The enrollment at this meeting showed an increase in membership of more than a hundred per cent, with the following institutions represented:

Fassifern School, Hendersonville; Salisbury School of Music, Guilford College, Elon College, Greensboro College for Women, State Normal College, Greensboro; Salem Academy and College; Flora Macdonald College, Red Springs; Atlantic Christian College, Wilson; Southern Conservatory, Durham; Durham School of Music, State Institution for the Blind, Raleigh; St. Mary's School, Raleigh; Peace Institute, Raleigh; Meredith College, Raleigh.

Besides, there were music supervisors from Charlotte, Durham, Henderson, Raleigh and Wilmington, the chairman of the music department of State Federation of Women's Clubs and an officer in the National Association. The "Constitution" was revised by the following committee:

Wade R. Brown, Greensboro; Gustav Hagedorn, Raleigh; Gilmore Ward Bryant, Durham; Mrs. Vardell, Red Springs; Mrs. W. J. Ferrell, Raleigh.

Interesting papers were read on the following topics:

"Standardization of Music in Colleges a Force Towards Earlier Preparation," by Chelion A. Pixley, Fassifern, Hendersonville; "The Organ and Its Mission"; (a) In a Church, (b) As a Concert Instrument (with illustration), by Harry J. Zehm, of Charlotte, vice-president of the association; "Clubs for Music Study," Mrs. A. D. Glascock, Charlotte; "Community Music," Wade R. Brown, Normal and Industrial College, Greensboro; "The Orchestra, from the High School and Community Orchestra to the Symphony Orchestra," Gustav Hagedorn, Raleigh; "Psychology of Singing," R. Blinn Owen, Raleigh; "Diction, as it Pertains to Articulation, Pronunciation and Enunciation," Margaret L. Bathgate, Durham; "Music for Educational Service," Dr. A. E. Winship, editor of the *Journal of Education*, Boston; "Our Association," the president's address, H. A. Shirley, Salem Academy and College; "A Cultivated Musical Taste; What It Must Include for the Music Student," Mrs. Crosby Adams, Montreat.

This latter paper was followed by a charming recital given by Mrs. Adams from her own writings. Music received prominence on the programs at all the sessions. Attractive solo numbers were

heard from Robert L. Roy, violinist; Elizabeth Ingham, pianist, and Mrs. Lee M. Ernhardt, soprano, and a Haydn Quartet by Muriel Abbott, Kimbrough Jones, Gustav Hagedorn and Wilbur Royster.

The Music Teachers' Association furnished chorus selections for the evening sessions of the general Teachers' Assembly. On Wednesday evening, there was a chorus of children from the public schools of Raleigh, Miss Chapel, conductor. On Thursday, Thanksgiving Day, the Meredith College Choir, under Albert Mildenburg, conductor, and the Peace Institute Choir, J. P. Brawley, conductor, each gave an anthem suitable for the service of the day. On Thursday evening, "The Orpheus Club," Gustav Hagedorn, conductor, sang attractive numbers by Schubert and Bruch. Friday evening the St. Cecilia Club, R. Blinn Owen, conductor; Mrs. Horace Dowell, soloist; Muriel Abbott, violinist; Agatha Phillips, and Miss Duncan, accompanists, gave numbers by Liszt, Richard Strauss, Victor Harris and Rogers in a finished style.

### Affiliate with National Body

The North Carolina Music Teachers' Association accepted an invitation to affiliate with the Association of Presidents and Past Presidents of State Music Teachers' Associations, an organization effected in Chicago in February, 1915, with the purpose of securing a uniform standard all over the country.

A rising vote of thanks was tendered the president, Mr. Shirley, for the efficient manner in which he had prepared the programs and conducted the meeting. All members agreed that they were determined to further the purpose of the association in bringing about changes in existing conditions and in securing better and more uniform teaching standards.

The officers for 1916 are as follows: President, Martha A. Dowd, St. Mary's School, Raleigh; vice-president, Chelion A. Pixley, Fassifern, Hendersonville; secretary, Mrs. W. J. Ferrell, Meredith College, Raleigh.

Dr. J. Fred Wolle of Bethlehem, Pa., director of the York Oratorio Society and the Harrisburg Choral Society, recently gave a talk on the life and compositions of Johann Sebastian Bach before the Friday Morning Music Club of Washington, D. C.

# KATHARINE GOODSON

## SOME CRITICISMS FROM THE NEW YORK PAPERS

Max Smith in THE PRESS:—"As in the case of Harold Bauer's concert, seats had to be placed on the platform to accommodate the crowd. Unlike so many women pianists, Miss Goodson has a power, a breadth and a sweep in her playing which may be said to be entirely masculine, and had the listener not been looking, he might well have thought a man was at the piano. Miss Goodson possesses a technic which is as brilliant as it is emotionally convincing. As she has demonstrated in other seasons, she has imaginative insight, and a warmth of execution which are happily communicable. The Sonata in B minor stood out as a conspicuous example of her gift as an interpreter of Chopin."

Paul Morris in THE HERALD:—"ENGLISH PIANIST IS FORCED TO PLAY SEVERAL ENCORES. 'Katharine Goodson is one of the most interesting of women pianists. Her playing not only has a delicacy which is usually associated with feminine players, but she plays with almost a masculine vigor. Technically, she is well equipped. A large audience was present, and applause was so insistent that she was obliged to repeat several of the shorter pieces. Several of the best-known pianists heard the program."

Grenville Vernon in THE TRIBUNE:—"KATHARINE GOODSON ATTRACTS LARGE AUDIENCE TO AEOLIAN HALL. 'Katharine Goodson's appearances are always occasions of interest, and those who attend are sure of hearing a pianist of fine capabilities and equally fine sincerity of purpose. Her recital yesterday afternoon was devoted to Chopin, and in it she was quite at her best. Her readings were never overcharged with sentimentality, yet throughout there was poetry and, when necessary, pathos."

Irving Well in THE EVENING JOURNAL:—"She devoted all her energies to Chopin, and where Hofmann and Bauer and Godowsky and De Pachmann have trod, certainly Miss Goodson may tread."

Henry T. Finck in THE EVENING POST:—"Aeolian Hall was filled even to the stage when Katharine Goodson gave an all-Chopin recital there yesterday, and no wonder, for she plays Chopin as only a real poet-pianist can. The Largo of the sonata was especially beautiful, saturated with poetic feeling, while the Mazurka was filled with Zol, the poetic melancholy characteristic of Poland and its music. Mme. Goodson has great brilliancy also at her command, as shown in the Sonata finale, and in the Scherzo, whose slow middle part was notable for its deep tenderness. The 'Butterfly Etude' was a perfect example of dainty delicacy, while the beautiful 'Aeolian Harp Etude' surged and sang with rare beauty under her fingers."



KNABE PIANO USED

MANAGEMENT  
ANTONIA SAWYER  
AEOLIAN HALL  
NEW YORK

## First New York Recital This Season, Aeolian Hall, Dec. 2, 1915

THE AMERICAN:—"Having proved in previous seasons her ability at interpreting the works of classic composers, Miss Goodson undertook to impress a large and fashionable audience with a romantic program. She demonstrated poetic inspiration, taste in expression and finished technic."

Richard Aldrich in THE TIMES:—"Miss Goodson has nervous force and energy, a certain keenness and brilliancy, delicacy and finesse in fligree passage work, such as made her playing of the Berceuse charming. In some of the Preludes and Etudes she played with captivating grace, vivacity and tranquil tenderness."

Sylvester Rawling in the EVENING WORLD:—"Miss Goodson holds the place she has won with the great pianists of our time rightfully, by reason of her technical ability, of her artistic comprehension, of her interpretive insight and of her personal charm. Her exposition of the Sonata in B minor, the Nocturne in G major, and of the Scherzo in B flat minor, compelled admiration. There was an especial demonstration of appreciation at the end."

W. B. Chase in THE EVENING SUN:—"About her on the stage was an overflow house that all but crowded her elbows and filled every chair but a few in the blind alley behind the lid of a grand piano. Its singing tone (Chopin B minor sonata) in the Largo episode was a thing for young pianists to remember."

Gilbert Welsh in THE EVENING TELEGRAM:—"At Aeolian Hall yesterday afternoon Katharine Goodson, the English pianist, thrilled her audience by the beauty and power of her performance of Chopin."

THE BROOKLYN EAGLE:—"Katharine Goodson gave an all-Chopin program yesterday before an audience which filled not only the hall, but the stage. She was poetic, well-poised and enthusiastic, and her program was well-built and interpreted. Its demands would have exacted too much from a pianist less well equipped. She played three encores at the close, and also repeated an etude. She was impressive and brilliant, the Scherzo was commanding, and the Polonaise made a big dominant appeal."

THE BROOKLYN CITIZEN:—"Miss Goodson's playing is of the highest order, her technic being indisputable and her interpretations charming. Especially in the delicate fligree of some of the minor compositions did her playing appeal, and in the more important numbers her rendition was masterly. Aeolian Hall was filled, and a part of the audience had to find seats on the stage."





Dear MUSICAL AMERICA:

General Hell was in temporary command of the Metropolitan Opera House when Enrico Caruso strode in the other morning after the performance of "Pagliacci" and, looking over the criticisms and particularly over that of Mr. H. E. Krehbiel in the New York *Tribune*, took a blue pencil and wrote across Mr. Krehbiel's article in large letters, "LIAR!" then signed it with his name, adding the well known pigtail flourish.

I suppose that the distinguished Italian tenor thought somebody had to do it, and as he is what sweet Geraldine Farrar has denominated "a box office fact," he could bell the cat without suffering either loss of prestige or reduction in salary.

Needless to say, when Press Agent William Guard witnessed the act he promptly sent out for another copy of the *Tribune* and pasted it over Caruso's autograph, but not before the story had gotten out, much to the satisfaction of the other daily papers, particularly the *Herald* and the *Times*, for, you know, the leading dailies have no love for one another.

While I would cordially support Mr. Caruso on general principles with regard to Mr. Krehbiel's lack of veracity, yet in this particular case the question is an open one.

The shock of the explosion in the office of Mr. Guard was such as to throw the urbane, politic Mr. Coppicus, Mr. Gatti-Casazza's private secretary, out of his seat, just as he was formulating a new contract with the Wolfsohn Bureau.

It seems that Mr. Krehbiel had written of Mr. Caruso's performance in "Pagliacci" as follows:

"The double bill, with Mr. Caruso in the Leoncavallo work, is sure to fill the house and pack in the standees, even if the great tenor is not in his best voice. He was not in his best voice last night, though he has improved over his opening performances, and his 'Ridi Pagliaccio' was not the cry of yore."

The question, as I say, is as to what is Mr. Caruso's "best voice."

No doubt many, including some of the critics and perhaps Mr. Krehbiel, would insist that his best voice is that which he possessed a few years back, and whose clear, ringing, vibrant tones he used with such reckless prodigality as almost to split the ceiling, whereas of later years he has subdued his vocal exuberance, with the result that if he is not suffering from some temporary indisposition in the way of a cold, he sings not only with greater art, but with greater musical beauty. Whereas formerly he used a *fortissimo* nearly all the time, to-day much of his singing is done *mezza voce*, in the use of which, I think, he excels almost any singer I have ever heard.

And it is precisely here that I think Signor Caruso is in not only to-day what I would call his "best voice," but that he gives a lesson to all artists who would retain their voices, and which they can only do if they refrain from forcing it, straining it and, indeed, refrain from those "vocal explosions" with which some, not only tenors, but baritones, are accustomed to bring down the house and so appeal to what Hamlet called "the groundlings."

There are many singers to-day, and among them some of the prominent ones at the Metropolitan, who are incapable of singing a passage *mezza voce* without distinctly "flattering." They only get to

pitch if they use almost the full force of their voice. It is my deliberate judgment that if it was worth \$5.00 to hear Caruso years ago, it is worth \$10.00 to hear him to-day.

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As a rule Caruso is very good natured about criticism. His intimate friends would tell you that he takes what is coming to him with a good deal of *sang froid*, for he is not only a very amiable and genial man, but a very considerate and well disposed one.

There is, of course, one point on which he is exceedingly sensitive, namely, the condition of his voice, and he naturally regards any reflection to the effect that his voice is deteriorating as injurious to his earning power.

And what do you suppose is his earning power?

I believe it to be beyond that of any singer that we know. His season at the Metropolitan is certainly worth about \$125,000, for he receives \$2,500 a performance. I understand that the Victor Talking Machine people paid him \$171,000 in one check for his royalties for the last twelve months. He has closed an engagement for forty performances in South America at \$4,000 apiece. Then there were the engagements in London, in Berlin, in Monaco and elsewhere, so that it can be said without much exaggeration that his assured income is a half million dollars a year.

He needs the money, for no man is more generous, more hospitable and does more for anybody who is in distress, especially among his own compatriots or who has ever done him a good turn, than Enrico Caruso.

There was an old baritone by the name of Edoardo Missiano, who is said to have discovered his voice, whom Caruso maintained for years, indeed to his death.

Missiano wrote some verses for a song to which Caruso composed the music. All the royalties, which are considerable, go to Missiano's family by Caruso's order.

Then there is a tenor of distinction in his day, Yari, who once was of service to Caruso. To-day his life is made pleasant and agreeable by Caruso's bounty.

And there are any number of others, not only here but abroad.

Then, you know, Caruso maintains a small army on his fine estate in Italy near Florence, which, by the bye, I believe he gave over for the sick and wounded in the war and which, indeed, he does not see much of, though it affords work for many.

If you want to understand Caruso you must know something of the South Italian, of the Neapolitan—easygoing, kindly disposed, in many respects simple, even childlike, quick to resent an injury, but at the same time more than generous to all those who have ever shown him any kindness.

Did you know that most of the best singers at the Metropolitan to-day are Neapolitans?

Caruso, Amato, Scotti, Botta are all from la bella Napoli. Martinelli, the promising young tenor, comes from Venezia.

On the other hand, it may interest you to know that the city of Parma, in Italy, to-day boasts that it produces the greatest conductors, for Toscanini, Campanini and Bavagnoli, the new Italian conductor, are all from Parma.

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Somebody asked me the other day whether, with all his vogue—and I don't suppose there is a bootblack in the country who has not heard of the great Caruso—the distinguished tenor is happy.

Ask him!

Perhaps there is a reason why he plays *Pagliaccio* with such dramatic force and intensity.

Anyway, as a singer he is incomparable and stands, as I have said, alone, and if there are parts where, from the histrionic point of view, he does not seem well suited there is one thing we may always be assured of, namely, that Enrico Caruso, never mind how he may feel, always does his best and gives his best with absolute conscientiousness.

We may think that as *Samson* he is not so good; we may believe that in "Julien" the character is not adapted to his personality; we may not particularly like him in "Armide," but no one can deny that he is the most sincere, conscientious artist on the stage to-day and that if there are some rôles in which he appears to better advantage than in others it is not his fault—it is simply due to those limitations which, indeed, affect us all.

And certainly you would have been convinced that he plays a rôle for all that is in him did you see him, for instance, after such an exacting rôle as *Pagliaccio* come in to take supper with

his friends at Del Pezzo's, pretty nearly "all in."

Remember in this rôle he has more acting and singing to do within an hour or so than in some rôles of apparently greater significance and that certainly take longer to play and sing.

\* \* \*

Which reminds me that there are not many people who realize that those who sing, the great artists, must deny themselves absolutely everything to prepare for the effort.

There must be no smoking, nor even must they be in a room where others are smoking.

Such a thing as a heavy lunch is impossible.

Some take a kind of eggnog before they go on, others a little bouillon, that is all.

Do you wonder when the work is over that, surrounded by friends, they rejoice at the hour of good fellowship, especially if it be garnished with dishes that they like?

The old drinking days among artists are over, and that is, perhaps, one of the reasons why so many of them accumulate flesh. Developing an abnormal appetite, after the work is done they naturally enjoy their supper, especially if it is in congenial society. Then to bed at a late hour, to rise late in the morning, perhaps for a rehearsal.

So they get little exercise, and during a strenuous season have very little opportunity for social intercourse.

The life of the artist is a hard one, and it is getting harder and harder all the time, which you will understand when you compare the repertoire of a great singer to-day, in various languages, with the repertoire of a great singer of the olden days in the well known Italian operas.

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Scarcely had the excitement concerning Caruso's onslaught on Krehbiel of the *Tribune* subsided when a new hubbub was created by Henry T. Finck of the New York *Evening Post*, who in the course of a review, I believe, of one of the Damrosch symphony concerts, alluded to Harold Bauer, the distinguished pianist, as "the Richard Aldrich of the piano."

Oh, Lord. Oh, Lord! What has Bauer done to Finck?

Mr. Bauer does not keep himself in a condition of stern, serious disapproval of anything which pertains to the joyous in life.

Perhaps, however, Mr. Finck desired to say that just as Mr. Aldrich represents the *Times*, which, you know, "prints all the news that's fit to print," so Mr. Bauer plays "all the music that's fit to play."

\* \* \*

A kindly correspondent writes me that I got a little mixed up in the course of my article on Mme. Edvina's *Tosca*, in which I said that she reminded me of the celebrated picture of Napoleon the First's wife, Marie Louise, as she descends the staircase.

My correspondent, Miss Helen Waldo, tells me that Napoleon's first wife was Josephine Beauharnais, not the famous Louise descending the stairway, the grandmother of the present Kaiser, who, indeed, had a bout with Napoleon, but not a matrimonial one.

Well, sometimes, the pen slips as well as the memory. Anyway, I am grateful to my kindly correspondent for the reminder, which shows how very carefully what I write is perused by some at least of your readers.

\* \* \*

Meantime I was reminded by a very distinguished member of the Metropolitan Opera Company the other night, who, by the bye, has sung in "Tosca," that one of the greatest *Toscas* that ever sang at the Metropolitan did so almost at a moment's notice and virtually without any rehearsal, scored a tremendous hit.

And the name of the lady who performed this *tour de force* was Lina Cavalieri. They say she looked a dream of beauty and electrified the house by the dramatic force of her *a.c.i.* To-day she is married to Muratore, the tenor, who is making such a sensational success in the opera in Chicago.

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That was an exceedingly kind and appreciative reference which Charles Henry Meltzer, who, you know, has returned to the New York *American*, gave Bavagnoli for his conducting of the double bill of "Cavalleria" and "Pagliacci" the other night. Bavagnoli is young. He has not received as yet from the critics the credit to which he is entitled.

As Meltzer said, in "Cavalleria" he restored "shadings" to which some of his more famous predecessors at the Metropolitan had paid no heed.

Much of the delightful delicacy with which the artists phrased at times was certainly due to his suggestion.

His reading of the "Intermezzo" was such as to charm the house and produce almost the greatest applause of the evening, which, it goes without saying, was later given to Amato for his masterly rendering of the Prologue to "Pagliacci," which followed "Cavalleria," as usual, and which rose to the height of enthusiasm when Caruso made his bow after his unsurpassed rendering of *Pagliaccio*.

Remember that I told you from the start that Bavagnoli would make good.

He has some mannerisms which at first militated somewhat against him, but these he is overcoming at the suggestion of his friends, notably the one of bending so far over that his head disappears between his shoulders.

He undoubtedly is a capable conductor of experience, with a fine musicianly taste. Naturally new to us in every way, unable to speak English, he will not be at his best at the start, but before the season is over he will prove himself to be a distinct acquisition.

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Luca Botta is rapidly improving. He sang with exquisite quality of tone in "Cavalleria," though he needs a little lighter touch for the rôle, which he plays with a certain stolidity. Not only is he doing well this season, but so is Martinelli, so that both Mr. Gatti's young tenors are justifying his good judgment in engaging them.

Mme. Matzenauer, who made a distinct success the night before as *Branche* in "Tristan und Isolde," startled us by her wonderfully dramatic performance of *Santuzza* in "Cavalleria," which, of course, is high for her voice.

She evidently is ambitious of working into the dramatic soprano rôles. Whether this is advisable is not easy to say. Her *mezzo* has such a beautiful quality that whether to change the register now is a move in the right direction is something that cannot be judged by a single appearance.

However, one thing is certain—*Santuzza* was never sung with greater dramatic power and charm.

Mme. Matzenauer's many devoted friends are at present divided as to whether the step she has taken is advisable.

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I told you that Meltzer had returned to the *American*. Meltzer is not a critic in the ordinary sense. He is a "trade-mark." There are few of his tribe left—that is, men who write an article on a musical or dramatic performance not to exploit their own superiority or their own individual views, but who write something which has human interest and consequently carries an appeal to the great mass of people who are interested in a performance but were unable to be present.

Mr. Meltzer belongs to the type of writer who can be trusted to write about a campaign or to attend a political convention, or to write of the début of a great singer or the production of a new opera, and who will always do so interestingly.

For that reason he has a large following.

\* \* \*

The papers are full of illustrated articles concerning the Russian Ballet, which, you know, is to appear next month at the Century and finish the season at the Metropolitan.

They tell me that the backer is the public spirited Otto H. Kahn, chairman of the board of directors at the Metropolitan, and that the amount involved is half a million dollars.

Think of it! That ought to give you some idea that in the opinion of one of our multimillionaires times are good, good enough not only to support the opera, but a ballet that it takes a sum of money that almost staggers the imagination to import. Your,

MEPHISTO.

Brooklyn Relishes Metropolitan's Production of "Magic Flute"

"The Magic Flute," under the direction of Artur Bodanzky, was given at the Brooklyn Academy of Music to the delight of a large audience, Dec. 4. Frieda Hempel, *Queen of the Night*, was impressive, and her singing was relished decidedly. In place of Erma Zarska, who was to have appeared as *Pamina*, Melanie Kurt sang. Mme. Kurt found the part a satisfactory vehicle, singing with much charm. Johannes Sembach, as *Tamino*, was roundly applauded, and there was enthusiasm for Henri Scott, who was heard as *Sarastro* for the first time. A new *Papagena* also, Edith Mason, was a well selected member of the cast. Albert Reiss, as *Monostatos*; Carl Schlegel, as the *Speaker*; Althouse and Ruysdael, *Wardens*; Bloch and Bayer, *Priests*; the Misses Curtis, Heinrich and Robeson, *Ladies*, and Mattfeld, Cox and Sparkes, as *Youths*, completed the cast.

G. C. T.



## MME. HUDSON-ALEXANDER GIVES A BOSTON RECITAL

Soprano Adds to Laurels Previously Won There in Oratorio—A Performance of Admirable Finish

BOSTON, Nov. 30.—Mme. Caroline Hudson-Alexander, the New York soprano, who from her many appearances with the Handel and Haydn Society is extensively known here as an oratorio artist, gave her first public song recital in Jordan Hall last evening, with Charles Albert Baker as accompanist.

That Mrs. Alexander is a most versatile artist was proved beyond doubt last evening, when she gave a superb performance in a program widely diversified. She opened with a number of Handel arias which were followed with the Brahms "Mädchenlieder." Next the French School was represented by Duparc and Debussy and she concluded with six English songs.

Mrs. Alexander is a finished concert artist from every standpoint. Her control of breath, her beautifully clear and bird-like tones and fine diction, particularly in German and English, are some of the attributes that commend her. In the Handel arias she sustained a beautiful legato and a perfect melodic line. Liza Lehmann's "The Charmer's Song" and the "Fantoche" of Debussy were the particularly brilliant interpretations of her program.

An audience of good size was quick to recognize such artistry with unstinted applause, and the singer was obliged to add several numbers to the program.

W. H. L.

## Providence Request for Return Schnitzer Engagement Granted

PROVIDENCE, R. I., Dec. 4.—Germaine Schnitzer's recent appearance in the "De Luxe" Concert Series under Mme. Antoinette Hall-Whytock's management was so successful that the artist was immediately engaged for another concert this season. The afternoon of March 5 was decided upon for a Sunday performance, at which opportunity for hearing Mme. Schnitzer will be afforded those who were unable to be present before. A record number of requests for the reappearance of the French pianist were received.

## Brief Extracts from John C. Freund's Public Addresses.

No. 4

In the wondrous uplift in music in this country, which has been most pronounced during the last generation, the women have been the most active, the most efficient factors.

How many know that there are in this country, to-day, over 125,000 women enrolled in women's musical clubs?—And that fully 20 per cent of such women are enrolled in music study clubs?

And that is why some of the great pianists and violinists, when they did not play the compositions announced—fell down!

Indeed, one noted violinist who was too lazy to play the concerto which he had promised, in a Southern city where he thought they would not know the difference, was hissed.

The women had studied that concerto ahead.

It is the women of the Federation of Musical Clubs who, in Los Angeles, raised the fund as a prize for an American opera, and have for years offered prizes for compositions by Americans.

It is the women's musical clubs which are the active force in every town. They engage artists of distinction and bring the leading orchestras to their cities.

They maintain a high standard of musical efficiency. They support the highest class of music.

Furthermore, it is the women who are at the back of all the great musical and orchestral organizations.

It was the women who for years sustained the New York Philharmonic.

In New York State, in the Middle West, the Northwest, most of the leading musical managers are women. They conduct their affairs with conspicuous business ability, and are noted for their integrity and the scrupulous care with which they keep their engagements.

It is the women who, in many places, are making the men build auditoriums for music.

It is the women who take men to concerts, to the opera.

And it will be the women who, in their idealism and aspiration for the higher things in life, will carry the work of musical progress on, to ever higher standards, to ever higher levels.

## MARGUERITA SYLVA WEDS ASSISTANT U. S. ATTACHÉ

Church Ceremony Performed at Deschamps—Husband of Noted "Carmen" Is Bernard L. Smith

Cable dispatches from Paris announce the wedding of Marguerita Sylva, the noted operatic soprano, to Lieutenant Bernard L. Smith, assistant naval attaché of the American Embassy, on Dec. 1, in the Church of Notre Dame, at Deschamps. The civil ceremony took place on May 22 last, but the church service was postponed, owing to the illness of the bride's mother at Nice.

A few close friends attended the service. The best man was Oliver Roosevelt, a cousin of the ex-President, and the bride was given away by the composer, Paul Vidal. Other witnesses were Mme. Sylva, Grace Omstead, Edna Wallace Hopper, Baron Rudolf de Warden and Louis Neilson.

Lieutenant Smith was lately transferred to Paris as aeronautic observer to the Embassy. Miss Sylva was singing at the Opéra Comique, and had met her husband on her last trip to America three years ago, when playing in the operetta "Gypsy Love." The couple have taken a Latin Quarter apartment for the duration of the war.

The singer divorced her first husband, William D. Mann, early in February, 1912. They had separated by mutual agreement some time before.

Like Fritz Scheff and Emma Trentini, Miss Sylva deserted grand opera for lighter rôles in 1911. She appeared in Franz Lehar's "Gypsy Love" and later returned to grand opera as *Carmen* in Paris and Berlin. Although a member of the Opéra Comique, she frequently appeared before the Kaiser.

During the Hammerstein régime at the Manhattan Opera House Miss Sylva won renown for her conception of the title rôle in "Carmen." She is a native of Brussels.

Carl Binhak, formerly first violinist at the Metropolitan Opera House, New York Philharmonic and New York Symphony orchestras and a member of various notable musical organizations, has opened a studio in Newark for the study of violin and ensemble playing.

# Jerome Hayes

## Teacher of Singing

The following are a few quotations from musicians, relative to Mr. Hayes' teaching and the singing of some of his pupils:—

Mr. Emil Paur said to a soprano pupil whom he had just heard sing at a concert: "Don't change your method of singing."

Madam Nordica, to a basso cantante pupil who had sung at an oratorio performance with her that evening: "You have a beautiful voice and I expect great things of you."

Madam Baskerville, the Metropolitan Opera House coach, said to a soprano pupil: "Mr. Hayes must be a wonderful teacher; your voice is so beautifully placed and you have so much energy; you don't act as though it tired you to sing."

In a letter to Mr. Hayes from a vocal teacher in Indianapolis: "You are a thorough teacher and know your business, as I can personally testify. My only personal regret is that you cannot see how much your teaching has done for me."

Below are some press notices of a basso pupil:

"—, who made a successful début with the Maurice Grau Opera Co. in Washington last week, repeated his success last night in the performance given here. He is the youngest singer in the Grau forces and probably the youngest grand opera singer known to the present stage."—New York Mail and Express.

"In the performance of 'Philemon et Baucis' given last night by the Maurice Grau Opera Co., — showed that he is an artist with an exceptional voice. He sang his 'Vulcan's Song' in a basso of fine compass and with an effect that brought him thunderous applause."—Washington (D. C.) Post.

"— has a magnificent voice, sweet and resonant. He sings easily, his tones even in the upper register are not forced and his lower tones are unusually rich and sweet."—Boston Globe.

"Mme. — and Mr. —, the American singer, appeared before H. M.

Of a contralto an English Opera Manager said, in speaking of her voice, that it "had not been monkeyed with; it had been very carefully handled and still retained its natural beauty."

A New York Manager a few years ago said of a tenor pupil who was offered a five-year contract at the Metropolitan Opera House under Conried's management: "Caruso has no understudy with so good a voice."

Mr. Odell of the Savage Opera Company, to a mezzo-soprano who had just sung for him and been accepted: "Mr. Hayes must be a fine teacher to turn out such good voices." (He had recently heard several.)

King Edward VII last night and were personally commended by His Majesty. Mr. — has a wonderful bass voice and is a great acquisition."—Daily Express, London, England.

"One of the most charming features of —'s singing is his enunciation. Whether he sings French, German or English, the words are uttered with perfect and delightful distinctness. Mr. —'s voice is powerful, rich, flexible and full of color and he sings with much dramatic expression. He completely captivated his audience."—Syracuse (N. Y.) Herald.

"In Mr. —, basso, a genuine treat was offered to music lovers. His voice keyed low and its rich, full tones were magnificent. He has a robust voice which was splendid in its execution, smooth, thrilling and carrying with it a sweep of passion that was masterly."—Worcester (Mass.) Spy.

"—, the basso, was delightful. His voice is one of peculiar richness; the tones are almost oily in their sweetness and this sweetness is without suspicion of sentimentalism or effeminacy. The upper tones are brilliant but without harshness or metallic taint. The middle tones are of great carrying power and of singular equality. The art of this basso will be a stumbling block to those who have been persuaded that a basso must bawl or shriek."—Richmond (Va.) Dispatch.



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TEL. CIRCLE 2000



## How a Prima Donna Became an Impresario

**Remarkable Musical Response of Her Native Salt Lake City Made It Possible for Lucy Gates to Produce an Extremely Effective "Traviata" with Resident Singers—Keen Musical Interest and Brilliant Voices Generated in These High Altitudes—Quickening Effect of Choir Singing**

INTO the West went Lucy Gates last spring as a coloratura soprano; back she has come to New York a full fledged impresario. Mind you, this does not mean that the fair singer has abandoned her trills and roulades, nor that she has returned to the Metropolis with the ambition of inserting herself, à la Hammerstein, into the directorship of an opera house. It means simply that Miss Gates while in the West experienced the joys (and perhaps some of the woes) of actually producing grand opera herself.

Miss Gates, whose portrait appears as a supplement with this issue of MUSICAL AMERICA, described these operatic experiences not long ago at the office of her concert manager, Walter David, where she paused after a bustling day devoted to re-establishing her Lares and Penates in a New York apartment.

### Silencing the Doubters

"There were many people who said that we couldn't do it," related Miss Gates, in describing her personally supervised "Traviata" production in her native Salt Lake City and other Utah towns early in October. "For instance, they didn't think we could get the opera ready in six weeks, as it had generally taken three months or nearly all season to put on productions of this sort. But we managed to do it all right.

"The great difficulty we found was in getting proper scenery. But we drew upon the resources of the old Salt Lake Theater and other houses and contrived to make out all right. The success of our 'Traviata' encouraged us to plan another production for the spring. In the selection of an opera we must be governed somewhat by the limitations as to scenery. We would like to give 'Faust' or the 'Tales of Hoffmann,' and 'Faust' will possibly be the one chosen. The garden scene will be easy to set, but the street scene will be a little difficult.

### Her Brother's Aid

"I was fortunate in having the help of my brother, B. Cecil Gates, who is the head of music in the L. D. S. University. He was a student at the Scharwenka Conservatory in Berlin, where he studied not only piano, theory, etc., but also took the Kappelmeyer course. Thus, he knew the actual routine of conducting. Also he had 'suped' for a long time in the opera over there, and thus he knew the workings of a theater and what goes on behind the scenes. He was in about thirty performances of 'Rosenkavalier,' and sometimes they used to give him a little 'part' to play (like carrying in a cushion, or something of the sort). What I mean is that he knows both conducting and some of the technique of the stage, so that he helped mightily in our 'Traviata' production. As soon as he took charge of the orchestra some of the musicians said they could tell he had been educated in Germany.

"To understand our problems you must know that our company was composed of amateur singers with the exception of myself. That is, I was the only professional singer of operatic reputation. True, we had some teachers of musical experience, and many of the company had played in operatic productions of various sorts in Salt Lake, but never on this scale. We had some young society people with good voices who joined the company be-



Lucy Gates as She Appeared in "Traviata" as Produced by Resident Singers in Salt Lake City Under Her Own Supervision. Above: Utah's Classic Salt Lake Theater, Where the Performances were Given

cause they like the work, and then we had several people who were in business positions. But we did not have at our disposal anyone who was an authority on operatic traditions, so that I had to supervise things myself.

### Clever People in Company

"Our people in Salt Lake had had splendid coaching for dramatic productions and light opera, but the technique of those is entirely different from that of grand opera, and so I took the direction in charge myself. You can't imagine anything so sapping on one's vitality as directing our company of forty, and once or twice I fairly lost my voice from the stress of presiding over these rehearsals. But we had some extremely clever people in the company, and one could get good results with them. For example, our Alfredo, young Jack Summerhays, showed such progress in 'Traviata' that his family were willing for him to come to New York to study. I've taken him to sing for Maestro Fernando Tanara, who prophesies a fine future for him.

"My brother had an orchestra of about twenty-two, in which there was a full representation in each choir. We were especially proud of the fact that we had two double basses. Of course, if we'd been giving Wagner we couldn't have got along with an orchestra of this size, but in 'Traviata' it sufficed very well."

### "Traviata" in Modern Garb

As to the costuming, Miss Gates stated that modern garb was worn throughout. "Traviata" is always given that way in Europe," she added, "and it was not until I saw a performance at the Metropolitan that I ever saw the opera done in the old-time costumes." (The soprano merely smiled when she was asked if in this modern environment the dying Violetta had a Thermos bottle on the table at her bedside.)

"Now, as to our performances," she continued, "on the opening night there was a sort of 'you'll-have-to-show-me' spirit. Of course, a number of our own

friends were there, but there was a feeling that we had attempted a great deal. That was the opening night, but the performance went so well that our crowds grew each night, and besides the four performances scheduled we had to give an extra one. Many of the persons attended four of the performances. Three comments of visitors will show you what kind of work we did: A San Francisco man said, 'San Francisco couldn't have done that'; a man from Denver said, 'Denver wouldn't have dared to try,' and a New Yorker said he'd never seen anything better outside of New York, or certainly not outside of New York and Chicago.

### Toured on Special Train

"Besides the artistic part of the production, I took care of much of the business side, for I'd handled my concert business in Europe and had had some experience of that sort. After our Salt Lake City week we went on the road. That is, we gave performances in three Utah towns, Ogden, Logan and Provo. We had our own special train and carried our own orchestra, scene shifters, property man, etc. How did the business people get away for these performances? Well, only one of the towns was far from Salt Lake, and we took that on Saturday, when most of the people had a half-holiday. Each performance called for a separate trip.

"In these Utah towns the people were delighted with our work, and we were asked to play return dates there, as well as at Salt Lake. This was impossible, however, as I had engagements in the East and had to get back."

Miss Gates is enthusiastic over the musical receptivity of these towns in the Far West, as a result both of this operatic experience and two concert ventures on which she embarked. One comprised the recitals which she gave in four Idaho towns of moderate size. "Owing to my being a native daughter of that section, persons in those towns wrote to me and asked me to sing there. They were not able to give a guarantee, but

I thought it best to go on the basis of receiving a percentage and the 'house money'—that is, say, the first hundred dollars that comes into the box office. If there is less than a hundred the local people don't get anything.

### An Idaho Audience

"Now you can see the response made by those towns when I tell you that in Rigby, Idaho, which has a population of about 1300, there were about 600 at my concert, or practically all the adults of the community."

The other opportunity Miss Gates had of observing musical conditions in the West was as soloist with the choir from Ogden, Utah, on its tour of the Pacific Coast. "To send the choir on this trip," stated the soprano, "thirty thousand dollars was raised in a short time, both through concerts given by the choir and by private subscription. The discipline of the choir is very strict, and only those who attended rehearsals faithfully were taken on the trip.

"You would be thrilled by the brilliant tone of this chorus and of the other choruses in that section," remarked the singer. "You see, the altitude is very high out there and the climate has a direct effect on the voices. I suppose if my parents had lived somewhere else I might have been a contralto instead of a coloratura. Think how many Southern women have contralto voices! In a sluggish climate the temperament is relaxed and the voices are likely to be lower in register. But up in our altitude the climate makes the voice brilliant."

### Place for Producing Singers

Miss Gates assented when asked if it might be possible to make her section of the country a producing center for brilliant singers by taking young girls who showed vocal promise and training them in this high altitude during the years when they were maturing.

"One great influence in making Utah's people eager for music," according to the analysis of Miss Gates, "is the large number of people interested in choir singing. You are familiar with the work of the big choir of 500 of the Tabernacle in Salt Lake City. Well, each of the 'districts' in Salt Lake has its own choir, which gives programs of its own, and many of the members of which sing in the big Tabernacle choir. The districts throughout the State also have their own choirs, so that choir singing has a valuable place in the daily life of the people. And the people do their own singing in the churches, instead of paying somebody else to do it for them. The services in all the choirs is voluntary.

### Church's Work for Music

"There are several colleges in the State, and each one has a department of music which is doing good work. Then the church has done and is doing a remarkable service for music. Look at the noonday organ recitals at the Tabernacle, which are open not only to tourists but to anyone who may want to drop in to enjoy some music. They are going to have a wonderful new organ installed, for the present organ has been played on so much that it has virtually seen eighty years' service instead of less than twenty."

Asked what means she would suggest for the people of her State to realize practically their musical potentialities, she replied: "My brother and I feel that municipal support of music is the one means of making sure that it will be carried on to the utmost of its possibilities. That is necessary in Europe, and so it is here, with the exception of large cities like New York and Chicago, where the millionaires can afford to support the musical enterprises. But in communities like my own I believe that whether we have opera or a symphony orchestra it should be given with civic aid. As I have said, the church does much for music in Utah, but it must be remembered that the government of Salt Lake City is entirely separate from the church, and is independent, like the government of any other city. And I don't see why we can't have municipal opera and orchestras there and in other places, just as they do abroad."

KENNETH S. CLARK.

A glee club or chorus, or perhaps both, will be organized this winter by members of the police force of New York.

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# LEGINSKA



Photo by Underwood & Underwood, N. Y.

## *"A Pianist of Striking Individuality"*

Critical Expressions After Appearance with People's Symphony, Carnegie Hall, N. Y., October 24, 1914:

"Miss Leginska is a dashing young pianist. She has power, tone and romantic intuition"—The GLOBE.

\*\*\*\*\*

"No wonder Carnegie Hall was crowded yesterday afternoon, when the first of the season's concerts was given there. Miss Leginska was the soloist; she played Liszt's Hungarian Fantasy with dash and brilliancy"—The POST.

\*\*\*\*\*

"Miss Leginska's performance of the piano part in the fantasy was a feature of the afternoon. It displayed her familiar qualities of workmanship which are, first of all, a remarkably fluent command of technique, good tone, fine musical intelligence and much brilliance of style. After many recalls she played as an encore two pieces of Chopin"—The SUN.

\*\*\*\*\*

"But in spite of her masculine endeavors, her playing in its most fascinating qualities is feminine. She has a faculty for making her readings impressive. In the swift running Liszt music she infused fire. Few men have the power to move their audiences as she does. Yesterday she took her hearers by storm"—The HERALD.

\*\*\*\*\*

"Ethel Leginska, the boyish looking little English pianist, who can evoke from the keyboard thunder as deafening as can any of her male compeers, was the soloist at the first of the People's Symphony Concerts at Carnegie Hall yesterday afternoon. She was heard in Liszt's Fantasy on Hungarian folk melodies, in which she played her part masterfully and brilliantly to the manifest delight of an audience that filled the house from top to bottom. She was recalled many times and was presented with a wreath"—The WORLD.

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## FLONZALEYS RETURN TO ANN ARBOR

Quartet Proves Hill Auditorium  
Acoustically Suitable for  
Chamber Music

ANN ARBOR, MICH., Nov. 26.—Several programs of unusual interest have been given recently in Ann Arbor, under the auspices of the University School of Music. At a recent faculty recital the participants were the School of Music String Quartet, consisting of Mr. and Mrs. Samuel P. Lockwood, A. J. Whitmire and Lee N. Parker (which contributed Schubert's Quartet in D Minor), Kenneth N. Westerman, tenor, and Frances Louise Hamilton, accompanist.

The second November complimentary concert was given by the University Symphony Orchestra, under the direction of Samuel P. Lockwood, with A. J. Whitmire, violinist, as soloist.

The first public students' recital of the school year was given on Nov. 17 by the following:

Alzora Mary Crowcombe, Altha Bernice Heffebower, Alice Lloyd, Gertrude Flowerday, Andrew C. Haigh, Robert Dieterle, Hazel K. McCauley, Carol W. Washams.

The climax of the month's musical activities occurred on the evening of Nov. 23, when the Flonzaley Quartet appeared for the first time since the construction of Hill Auditorium. The immense auditorium, seating nearly 5000 persons, would hardly seem a fitting place for a chamber music organization. However, so perfect are the acoustic properties of the music hall that the faintest *pianissimi* were distinctly audible even to the farthest point in the galleries.

A capacity house was on hand to welcome the quartet. In an interesting program the three pieces (for quartet) of Stravinsky, still in manuscript, occupied a prominent part. The César Franck Quartet made a profound impression. This enthusiasm increased two-fold when the beautiful Haydn Quartet was played. In fact, after appearing several times in response to enthusiastic applause, the quartet gave two delightful encores.

C. A. S.

Hans Ebell in Boston Recital

BOSTON, Nov. 22.—At the Boston Art Club, on Newbury Street, yesterday afternoon Hans Ebell, the Russian pianist, gave a recital. This was the first in a series to be held monthly on Sunday afternoons through the winter. Mr. Ebell's program was confined mainly to Polish and Russian composers, including in the latter Rachmaninow and Glazounov, with whom he has studied abroad. Mr. Ebell gave an eminently artistic and musicianly performance.

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## MR. KNOCH RENEWS BAYREUTH FRIENDSHIP WITH DALMORES



Charles Dalmorès, the Noted French Tenor, and Ernst Knoch, the Conductor, in the Latter's Chicago Studio

CHICAGO, Nov. 26.—Ernest Knoch, the talented conductor, has resumed his friendship with at least one of his Bayreuth friends, Charles Dalmorès, whom he met again in Chicago after some seven years. Mr. Knoch first became acquainted with the noted French tenor at Strassburg, and later at Bayreuth, where Herr Knoch coached Dalmorès in "Lohengrin" with which the tenor made a great success at the Festspielhaus.

"We met again here in Chicago, the same good friends as we parted seven years ago in Bayreuth, and Dalmorès, who just returned from the war, has already spoken to me about his hopes for reappearances in Germany after the conflict, to sing again for his many friends there.

"In my studio, I am receiving many of the great artists of the Chicago Opera Company, most of them I have known many years, and I feel that I am in my proper surroundings as opera conductor, which is the real atmosphere for one who has brought the authoritative interpre-

tations of German art to all parts of the world as I have."

Those artists of our company who are at present coaching their operatic rôles with Mr. Knoch, are finding in him an authority who adds enthusiasm to his thorough knowledge of his subject. The great resemblance between Knoch and Richard Wagner is not only a physical one, but also in temperament and in the energetic high spirited manner, in enthusiasm and in the exuberance of expression. For him to find his proper place in the musical world of Chicago and of America is but a question of opportunity. At present he has a very attractive atelier in the Fine Arts Building where the leading opera stars and musicians of the city congregate.

MAURICE ROSENFELD.

Milwaukee Pianist Weds St. Louis Girl

MILWAUKEE, WIS., Nov. 24. The marriage of Lola Wright Pierson, daughter of Mrs. J. L. Pierson, St. Louis, to Ralph Tillema, a prominent young Milwaukee pianist, took place Thanksgiving Day at St. Louis. Mr. Tillema studied under Josef Lhévinne and is a member of the faculty of the Milwaukee Normal School music department.

J. E. McC.

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## PRE-SEASON EVENTS IN OTTAWA'S MUSIC

Canadian City's Musical Year  
Begins with Opening of  
Parliament

OTTAWA, CAN., Nov. 29.—Our musical season does not really commence until the opening of Parliament, which will take place about the beginning of the year. However, there have been several interesting events.

Margaret Cross, a Canadian girl, who has been studying under Sevcik, gave a recital in Ottawa on Nov. 29. She was assisted by Norman G. Notley, the English baritone, who is acting as teacher of singing at McGill University, Montreal.

Donald Heins is now conducting both the Ottawa Symphony Orchestra and the Ottawa Symphony Second Orchestra. The latter will give Schubert's "Unfinished" and the "Stradella" Overture at its next concert in Ottawa on Dec. 16.

John William Bearder, F.R.C.O., played Dubois's "Cantilène Nuptiale," Lemaingre's capriccio, Haussman's "Curfew" and the "William Tell" Overture at his recital in All Saints' Church, Ottawa, on Nov. 28.

Maria Ricardi and Harry Underwood gave a program of oratorio airs at a concert in St. George's Hall, Ottawa, on Nov. 28.

Harold Jarvis sang at the annual concert of St. Andrew's Society of Ottawa, on Nov. 30.

H. C. J.

## CÉSAR CUI ON CADMAN MUSIC

Noted Russian Gives American Composer His Views of Latter's Work

An idea of the views of a noted European composer upon some of America's contemporary music is gleaned from a letter received by Charles Wakefield Cadman from César Cui. This was written at Petrograd late in October. In the letter, which is in French, the eminent Russian apologizes for his tardiness in acknowledging the receipt of some of Mr. Cadman's music, stating:

"I am growing old and tired for letter writing." He then continues:

"The Indian Songs are of the most interesting nature, and in your sonata and your trio I find vigor, sweetness, technique and effect. If I may be allowed to make a few criticisms, it is on your having sometimes harmonized the Indian Melodies in somewhat too European fashion, and sometimes finding in your music a little too much freedom in the collision of phrases, as, for example, in the andante of the trio, an accompaniment not sufficiently ostinato."

For Constant Reference

To the Editor of MUSICAL AMERICA:

Let me congratulate you on your aggressive Washington correspondent. The calendar of musical events is surely of great value and a boon to us all. I have it on my desk for constant reference, and find it invaluable.

Very truly,  
MARY S. LENT.

Washington, D. C., Nov. 11, 1915.

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## WILHELM BACHAUS GIVES BERLIN RECITAL

Pianist Plays in Gray Garb of a Soldier—Hermann Jadlowker, Russian Tenor, Returns to the Royal Opera and Wins Warm Applause—Julia Culp's Farewell Recital—Handel's Rarely Heard "Deborah" Given Stirring Revival

European Bureau of Musical America,  
30, Neue Winterfeldtstrasse,  
Berlin, W. 30, Nov. 4, 1915.

APPEARING this time in the gray uniform of a soldier, the admired pianist, Wilhelm Bachaus, again presented himself to a Berlin audience on Monday in the Sing Academy. He played Beethoven's Rondo in G, the Schumann Fantasie, the B Minor Sonata of Chopin and Brahms's arrangement of Weber's "Perpetuum Mobile"—all with an infallible technique and with an impetuous temperament that was surprising when one remembered the Bachaus of three years ago.

On Tuesday, in Beethoven Hall, Julia Culp gave her farewell concert before leaving for America. Not alone was the house filled unto suffocation, but even the platform was utilized. And this in wartime! Mme. Culp had every reason to be satisfied, even though vocally she did not seem as well disposed as on other occasions. She was at her best in a group of Dutch songs, which she sang in her native tongue—thereby illustrating convincingly that Dutch can be made a very singable language. The delightful little cradle song, "Slaapliedekje," was stormily demanded as an encore. The faithful Coenraad v. Bos seemed rather lifeless throughout the evening and gave a real demonstration of his accompanying ability only in the encoored song. Besides the Dutch group referred to, the program was devoted to Hugo Wolf, five sacred songs from the "Spanische Liederbuch" and songs from the Italian cycle.

### Jadlowker Returns from Banishment

Hermann Jadlowker, the Russian tenor, banished for so long from the Royal Opera, sang *Don Jose* last night at this institution with excellent success. He was loudly acclaimed by his many admirers, and, although not in his accustomed good form in the beginning, improved markedly in the course of the evening.

Henri Marteau, the ostracized French violinist, has at last officially resigned from the faculty of the Royal High School of Music. Marteau's contract expired Nov. 1 and there seems no likelihood of his being appointed again.

The Society of Music Friends has resumed operations, giving its first concert of the season in the Philharmonie under the direction of Prof. Ernst Wendel last Saturday evening. The program opened with Reger's Variations and Fugue on a Merry Theme of Joh. Ad. Hiller, Op. 100. The eminent pianist, Emil Sauer, played his insignificant Concerto No. 1 with all the distinction of which he is capable, and thus succeeded in moving his hearers to demonstrations of enthusiasm. Let us hope that he accepted this ovation as a well-deserved tribute to one of the foremost pianists of the day! The program ended with a spiritless reading of Beethoven's Seventh. Prof. Wendel is rather too academic in striving to have every detail conform with time-honored custom.

### Slezak and Leisner Recitals

There is little to sav of the concerts of Leo Slezak and Emmi Leisner in the Philharmonie and Beethoven Hall respectively. Both have their large contingent of ardent admirers, and so, in both instances, the house was filled from floor to balcony. Time and again we can but emphasize the splendid vocal material of Slezak, and reiterate at the same time that by no means throughout are his splendid vocal attributes employed with the best artistic taste. He is always more successful in selections from opera where his fundamental talent is displayed to good advantage, and least successful in concert numbers in which his faults of conception and his technical shortcomings tend to become rather prominent. The assisting artist at this concert was the violinist, Marie von Stubenrauch-Kraus, and the two accompanists, Prof. Karl Straube and Michael Rauhelsen, deserve unstinted praise.

The contralto, Emmi Leisner, who sang Schubert and the Romances from Brahms's "Magelone," is gifted with a superb organ, but lacks the necessary equalization of all her registers. Her interpretations, disregarding a few details, are admirable. With the excellently sung "Suleika" she undoubtedly reached the climax of her performance.

### Handel's "Deborah" Revived

For the first of his season's concerts at the Sing Academy, Prof. George Schumann chose Handel's war-like "Deborah"—one of the most effective works Handel

wrote and one heard far too rarely—giving it in the arrangement by Chrysander. Schumann himself added many features to the score to good advantage. The grandeur of the choruses was overwhelming. The elementary force of this music was bound—as it did—to create a deep impression. The choral work and the playing of the Philharmonic Orchestra had rhythmical exactitude and an elasticity that was good to hear. Of the soloists, the honors of the evening belonged to Anna Kämpfert, whose splendid soprano was never heard to better effect. The contralto, Hilde Ellger, proved herself a singer of unusual promise. Herr von Raatz-Brockmann sang the basso parts with finish and distinction, while the singing of Ludwig Hess, tenor, was marked by extraordinary fervor. Professor Irrgang played the organ part with his accustomed mastership and Max Eschke filled his place satisfactorily at the cembalo.

Another chamber-music organization has been formed in Berlin, a trio consisting of Max Fiedler, piano; Julius Thorn-

berg, concertmaster of the Philharmonic Orchestra, and the new solo 'cellist of the same organization, Arnold Foeldesky.

### Wagner at the Opera

Beginning Nov. 15, with a performance of "Rienzi," which has not been produced here since 1911, the Royal Opera will give a Wagner cycle. On Nov. 18 will follow "The Flying Dutchman"; on Nov. 20, "Tannhäuser"; on the 22nd, "Lohengrin"; 24th, "Meistersinger," and 26th, "Tristan und Isolde." After that the "Ring" will be given, "Rheingold," on the 30th; "Walküre," Dec. 2; "Siegfried," on the 4th, and "Götterdämmerung" on the 8th. The cycle will be concluded by a series of "Parsifal" performances beginning Dec. 11.

In spite of the war, the Berlin Press Association will give its annual Reichstag concert on Sunday, Nov. 14.

### Warsaw Philharmonic Reorganized

The Philharmonie of the conquered Polish capital has been reorganized under German supervision. The German authorities have given their sanction to a trip from Warsaw to Berlin of the Philharmonie's managing board for the purpose of engaging soloists and replenishing the ranks of the orchestra. The conductor, Julius Wertheim, and Director Gwizdalski have been in Berlin for several days. O. P. JACOB.



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SORRENTINO AS ROMEO

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# SORRENTINO

WINS TRIUMPH AT HIS REAPPEARANCE IN SOUTH  
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ATLANTA GEORGIAN  
Dudley Glass, Musical Critic

Sorrentino The Tenor—young, handsome, magnetic—was a favorite from the first. He sang with dramatic fervor, ample volume and skillful phrasing the Aria from *Pagliacci*, the famous solo song which Caruso has sung three times in Atlanta; for an encore a Neapolitan Air that brought the audience almost to its feet.

ATLANTA JOURNAL

An ovation greeted Umberto Sorrentino the Tenor Thursday night at Cable Hall. Few artists have received in Atlanta such unanimous applause, and this in spite of the fact that he was entirely unknown here.

WILMINGTON, THE MORNING STAR

Sig. Sorrentino, who is a man of handsome appearance with the manners of a great artist, has a voice marvelous in its range, with a resonance, fullness and richness of tone both delightful and charming. He is the possessor of one of the greatest voices of the day.

RICHMOND VIRGINIAN

U. Sorrentino has an exceptionally clear and pleasing tenor.

SPARTANSBURG JOURNAL AND CAROLINA SPARTAN

Signor Sorrentino gave his numbers from "I Pagliacci" and "Rigoletto" splendidly, singing with warmth and feeling.

SPARTANSBURG HERALD

Sig. Sorrentino the tenor was perhaps the favorite, and the signor's great dramatic feeling which he put into his singing, at once endeared him to the hearts of his audience.

SALISBURY EVENING POST  
Pulla F. Crouch, Musical Critic

A finer tenor than Signor Sorrentino has never been heard in this community. The Dream from *Manon* was perfectly sung. Seldom has one heard the *Donna é Mobile* so deliciously rendered.

AUGUSTA CHRONICLE

E. A. Baxter, Musical Critic

Sig. Sorrentino won his audience from the moment he stepped in sight. He has a tenor voice such as is not heard out of grand opera.

RALEIGH NEWS AND OBSERVER

Mr. A. Mildenberg, Musical Critic

He must prove an ardent Romeo as well as an intense Caruso, and his programme last night showed his mastery of a suave quality of voice that was delightful. His stage presence is electric and full of dash and go. Sorrentino sings with a delightful mezzo voce and legato that few tenors can boast of. He has a big opera repertoire and it would not be any great surprise to see him cast for leading rôles at the Metropolitan Opera of New York in the near future.

THE OBSERVER OF CHARLOTTE

J. George Harris, Musical Critic  
Concord, 17 Nov.

Sig. Sorrentino, the Prince of Italian Tenors, was in his usual happy mood. *La Donna é Mobile* was brilliantly sung, ending with a ringing climax.

The other critics of the cities in which Sig. Sorrentino has appeared, unanimously echoed these few reproductions.

Sig. Umberto Sorrentino is Re-engaged next Spring (in South) for the 3d time in 7 months!

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## COLLECTS CHILDREN'S MUSIC OF MANY LANDS

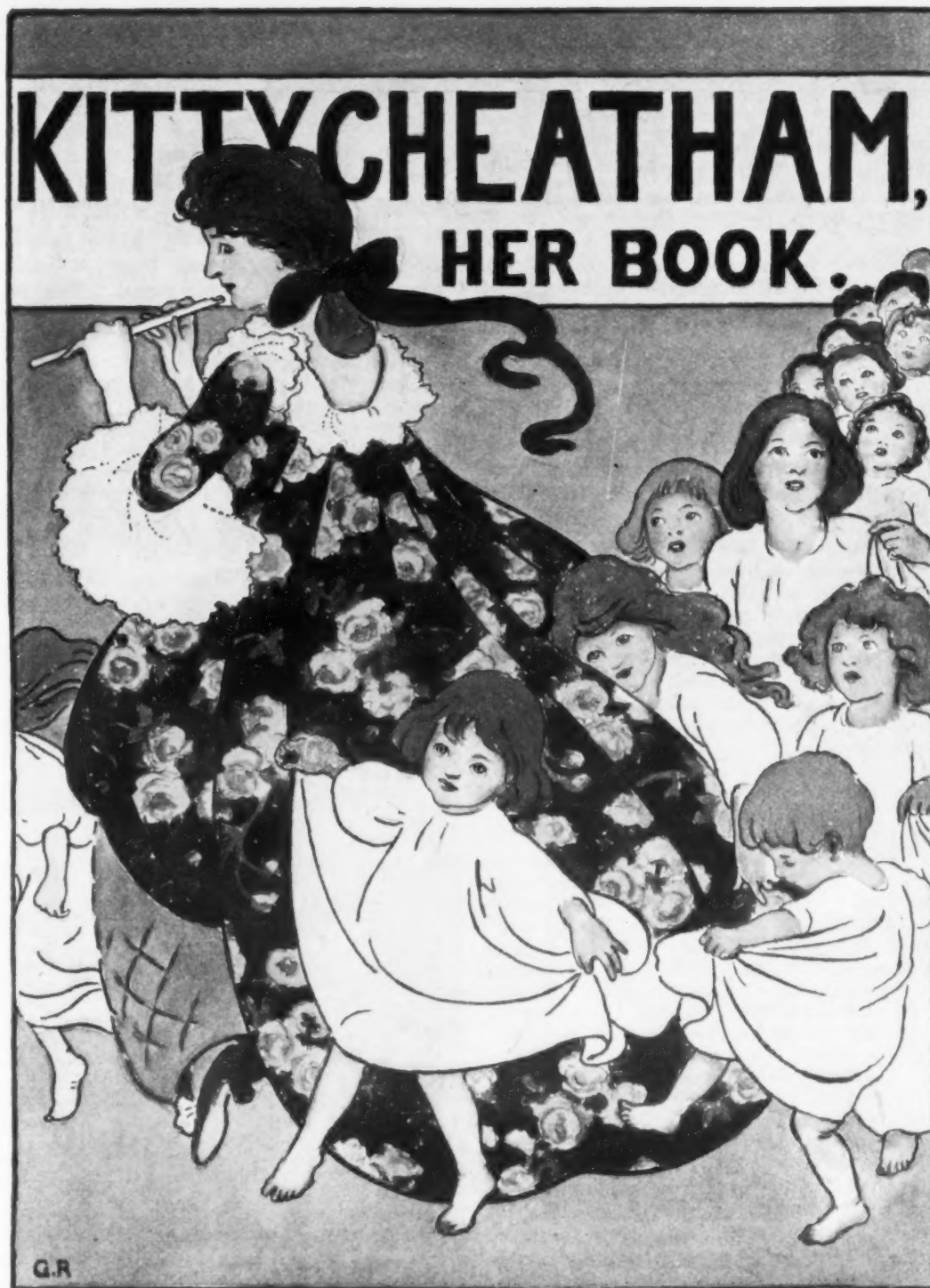
**Kitty Cheatham's Newest Contribution to a Literature in Which She is Unique as a Pioneer—Her Practical Service to the American Composer Again Exemplified**

KITTY CHEATHAM has been giving four recitals a week lately, and upon her return to New York she is re-joining in the publication of her book of children's songs (published by G. Schirmer & Co.). The collection represents MS. compositions and verses written for and presented to Miss Cheatham for her exclusive use.

Perhaps the American public does not realize fully what it owes Kitty Cheatham, who is adapter, translator, collector and interpreter—all in one. She has emphasized the eternal spirit of childhood in the great composers by making known, with her exquisite gift of interpretation, their compositions for or about children; or those written during their own childhood. For instance, Mozart's "Five First Compositions"—written by the composer at the age of four. These, with Bach's tributes to his own children, she prefates with delicate prose classics of the period, and an occasional suggestion of a characteristic gavotte or minuet, in dance. She utilizes Schumann's immortal "Kinderszenen" in the same way; also Brahms's lovely children's songs—some of which were written for Schumann's own children.

Her skilful adaptation of the original Hoffmann Fairy Tales, which inspired Tchaikowsky to write his Nutcracker Suite, is a rare combination of subtle humor and poetic beauty. She has given this Suite three times with the Philharmonic orchestra, Josef Stransky conducting, twice with the Philadelphia Symphony, Leopold Stokowski conducting, at Yale with Dr. Horatio Parker, and twice with the Russian Symphony Orchestra (Modest Altschuler conducting). Her rare pantomimic art was used in interpreting Maurice Ravel's "Ma Mère L'Oye" Suite. Immediately after the first production at the Metropolitan Opera House of Moussorgsky's masterpiece, "Boris Godounow," Miss Cheatham brought out this composer's children's songs, which represent the only two happy periods of his life—his own childhood, and his gratitude to Liszt, whose admiration for this little group of songs expressed itself in a desire to transcribe them for the piano. Sibelius, the Finn, was revealed in a new light by Miss Cheatham in his touching children's songs. In fact, Kitty Cheatham has blazed a trail—has been a great pioneer—the creator of a new art.

Humperdinck recognized this and showed his appreciation by surprising Miss Cheatham in appearing at her Christmas recital—during his visit here for the first presentation of his "Königskinder," playing the accompaniments to his own songs—his only public appearance. Puccini had his first hearing of old negro songs from her. When asked about her book, Miss Cheatham said: "It is unpretentious, but it has its message and it came forth under very grateful conditions. A few years ago I often sang children's songs at many informal and happy gatherings of the granddaughters and grandsons of Queen Victoria. In fact, we often sang together, and the appreciation of these young people—the present Queen of Spain,



A Reproduction of the Title Page to Kitty Cheatham's New Collection of Songs. The Sketch Was Done by Grahame Robertson, a Noted English Illustrator

Princess Alexander of Teck, Princess Alphonso of Spain, the Battenberg Princes and their foreign relatives—made me decide to come back home and give recitals of children's songs.

"My first public one took place just ten years ago. During that time I have given thirty-five different programs in New York City alone. My coming Holiday programs will be my thirty-sixth and thirty-seventh here. This has meant unceasing consecration and research. During this period I have looked through probably a thousand MS. songs, and have brought out over a hundred by American composers alone. Some of them are in my book. It is interesting to note two bits by my friend, John Carpenter, which he wrote for me, after I had brought out his children's songs, some years ago. Grahame Robertson—probably the best known writer and illustrator of children's verses in England, contributes the title page. He has just completed his illustration of the 'Blue Bird' at Maeterlinck's request, and the work was done during the Belgian writer's recent visit at Mr. Robertson's lovely Surrey home, which is, by the way, only a stone's throw from Barrie's cottage and equally near

William Blake's, whose 'Songs of Innocence' are represented by 'The Lamb' and 'The Piper.'

"My friend, Kenneth Grahame, has written some little verses for me, and a reprint from *Punch* is included through the courtesy of Sir Owen Seaman and Philip Agnew—the owners and editors of *Punch*. It was once my privilege to be present at one of the famous *Punch* dinners during a visit to the Agnew family. Minnie Cochran, Princess Henry of Battenberg's Lady in Waiting, and a thoroughly equipped musician, contributes a recitation to music 'Slumberland,' which I have often given publicly in London with the composer at the piano.

"Christmas songs from Germany, France, Russia—all inspired by the one fundamental which unifies all men—complete the contributions from foreign sources. The Russian legend, 'Child Jesus Once A Garden Made,' always recalls, vividly, to me my visit—two years ago—to the Russian Camp, at Krasnoé Selo, near Petrograd, where I was surrounded by thirty thousand peasant soldiers, who composed the Emperor's Imperial Guard. I had there the unusual experience of seeing the Czar review his troops. The only foreigners present besides myself were those whose official positions necessitated their being there. Moussorgsky, by the way, did his duty as an officer there. Late one rainy afternoon, my hostess asked me if I would sing, then, to certain members of the Emperor's staff and household, who were informally having tea in our camp. The youngest general in the Russian Army—a very remarkable man—asked me if I knew this particular legend and sat down at the piano and played it. I sang it, with only the thought of the tremendous message it contains. There was, of course, no music—only one of those spontaneous moments one loves to remember. When we had finished the silence was intense. No one spoke. I realized that my musical comrade had felt about it as I did, when he began it again, and three times we gave it.

**New Volume Sets Forth the Songs and Stories That Have Won Her Such Widespread Popularity—Miss Cheatham Recalls Experiences Associated With Her Search for New Material**

"Often this picture comes to my mind—the serious, earnest face of the man at the piano, his military cape thrown back, and the light from the fire making him look like a prophet. The premonition of the crucifixion in this song is one that is universally felt to-day. Out of all this suffering must come a second resurrection, and our motto should be 'Be Prepared.' I came directly from Russia to Berlin where Mr. Szendrei brought me his lovely Christmas legend. It appealed to me so that I brought it out on my last Christmas program and later repeated it with the Philharmonic. I can never forget the courtesy and appreciation I received in Berlin, where, as you remember, I was invited to appear at the University, by the faculty. It was in France that I began my work. I hope my little book can go to these countries carrying its message of gratitude to all who have shown me such kindness. These lines from one of the 'Lullabys' (Stetson) must carry a real Christmas message:

Lullaby, lullaby, mother-love sings  
Over the cradle of peasant and kings.  
"God is the Father and Mother of all."  
This is Christ's message to great and to small.  
Love clothes the lily in radiant white,  
Love feeds the lambskins, and guards thro' the night.  
Love broodeth over each hamlet and hall,  
Love never faileth, but careth for all.

"I feel like a child at her first party, greeting all her new guests with proper formality, but forgetting all ceremony in enthusiastically welcoming the 'home folks'. All the 'home folks' in my book know exactly how I feel toward them."

**Wagnerian Music Offered at Second People's Symphony Concert**

A Wagner program, with Kathleen Howard, contralto, and Alfred Greenfeld, violinist, as soloists, is promised for the second concert of the People's Symphony, at Carnegie Hall, Saturday afternoon, Dec. 19. *Adriano's* aria from "Rienzi" and "Waltraute's Erzählung" from "Die Götterdämmerung" are the numbers chosen for Miss Howard. Alfred Greenfeld, a European artist driven here by the war, will, according to Conductor Arens, provide a pleasant surprise. Mr. Greenfeld will play with the orchestra Wilhelmj's arrangement of the "Good Friday Spell." The orchestra has been further improved, especially in the brasses, and enlarged to meet all the requirements of the Wagner scores. The orchestral numbers include "Rienzi" Overture, "Träume," "Flying Dutchman" and "Tannhäuser" Overture.

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## TORONTO GIRL MAKES OPERA DEBUT THERE

Margaret George Sings with San Carlo Forces—Paderewski Gives Recital

TORONTO, CAN., Nov. 27.—The warm reception given by the people of Toronto to the San Carlo Opera Company, as evidenced by a full house every night, was justified by the excellence of the work of this organization during its week's engagement at the Royal Alexandra Theater here. One of the outstanding features of the week's engagement was the debut of Margaret George, the Toronto soprano, who made her first appearance as *Santuzza* in "Cavalleria Rusticana" on Thursday night.

An appreciative audience crowded Massey Hall on Monday evening, Nov. 22, to hear Paderewski, the great Polish pianist. His program, as advertised, was entirely changed, and instead, he gave the following numbers:

Schubert, Fantasia Op. 15; Couperin, "La Bandoline," and "Le Carillon de Cythere"; Daquin's "Le Coucou"; Schumann's Etudes Symphoniques; Chopin, Nocturne, E Major, Op. 62, Etudes Op. 25, Nos. 10, 7, 11, Polonaise; Liszt, Rhapsodie Hongroise.

In addition to this program the great virtuoso gave five encore numbers, closing with "God Save the King." He played with all his old-time wonderful mastery of his art.

The new Nordheimer Recital Hall was crowded to overflowing on Nov. 24 by an interested audience to hear the recital which was originally advertised to be given by Frank Converse Smith, violinist; Marjorie Dennis, soprano; Paul Wells, pianist, and Blake Lister, tenor. Owing to illness, the latter was unable to appear, and Douglas Stanbury was called upon to replace him on the program. The different numbers were all efficiently performed.

A large audience gathered in Foresters' Hall on Nov. 26 for the first concert of the series to be given by the Hambourg Conservatory of Music. Those taking part were Jan Hambourg, violinist; Boris Hambourg, cellist, and Harold Spencer, pianist, a brilliant young pupil of Prof. Michael Hambourg. The Carboni Ladies' Choir, under the

direction of Maestro J. A. Carboni, assisted, and their singing added much to an already excellent program. Madge Wilkinson was an able accompanist.

On the occasion of the complimentary concert tendered by the musical profession to William Campbell, manager of the Canadian Musical Bureau, on Nov. 20, at Massey Hall, a very interesting program was given by the following artists:

Aeolian Male Quartette, Maud Anderson, Beatrice Hunter, Charles Conway, Kathleen English, Mary Bruce-Brown, Hartwell de Mille, Jessie Alexander; Adanac Quartet, Marley R. Sherris, Le Roy Kenney, Nellie McGhie, Edith M. Parker, Margaret Boyle, James E. Fiddes, Ruthven McDonald, Dr. Harvey Robb, Florence McKay and G. F. Liddle.

The concert was in recognition of the great service Mr. Campbell has rendered the musical profession during the past eighteen years. The audience was large and appreciative. S. M. M.

### MARIE GRUNWALDT'S DÉBUT

Young Pianist Displays Good Rhythmic Sense and Digital Dexterity

Marie Grunwaldt, a young pianist who completed her studies with Raoul Pugno in Paris, made her first New York appearance at the Harris Theater on Nov. 29. Her program contained the Beethoven Sonata, Op. 101, Schumann's "Papillons," a Chopin group, Liszt's "Ricordanza" and the "Etude en forme de Valse" of Saint-Saëns. Miss Grunwaldt's most valuable pianistic possessions are a fine sense of rhythm and fleet, nimble fingers that fairly fly from key to key with amazing rapidity and ease. Her arpeggios are smooth and her runs crisp and pearly. Especially in the "Papillons," which suited her style of playing best, were these features most marked. The Chopin etudes were neatly performed, particularly the "black key" etude, into which Miss Grunwaldt dashed with a terrific tempo that she succeeded in maintaining.

In the Beethoven Sonata there was a noticeable lack of breadth and power, and the absence of desirable *legato* quality in the *Adagio* movement, but Miss Grunwaldt's tone improved considerably after she settled down to her work. Her scope at present seems to be limited to compositions requiring dexterity rather than deep understanding and in these she is particularly happy. In view of the creditable performance that she gave it may safely be predicted that she will acquire greater insight and a more mature understanding as her experience increases. H. B.

### HINKLE AIDS MUCK ORCHESTRA

Soprano and Boston Players Join in Hartford Concert

HARTFORD, Nov. 22.—The Boston Symphony Orchestra gave the first of its season's concerts in Parson's Theater on Nov. 15, with Florence Hinkle as soloist. The local management was Gallup & Alfred, and the audience as usual was large and most appreciative. The program included the Beethoven Symphony, No. 7. Dr. Muck was warmly greeted and the orchestra was applauded again and again.

Hiss Hinkle sang the Mozart aria "Voi che sapete," from the "Marriage of Figaro," and the "Ave Maria" from Max Bruch's "The Cross of Fire." She made a most favorable impression and was recalled several times after each number. The brilliant Rimsky-Korsakoff Caprice on Spanish Themes was played with splendid effect by the orchestra, and the "Oberon" Overture was most heartily applauded. T. E. C.

## INDIANAPOLIS HEARS TWO FINE CONCERTS

Mme. Hudson-Alexander Soloist of Männerchor—Bauer with Kneisels

INDIANAPOLIS, IND., Nov. 26.—The Männerchor gave the first concert of the season for its members on Nov. 19, under the direction of Rudolf Heyne. The big works of the evening were "Stabat Mater," Rossini, and the "Loreley," Hilfer. The men's chorus sang with the usual good style and volume. The two piano solos were exquisitely played by Mrs. Arthur Minninger, the society's capable accompanist.

The visiting soloist, Mrs. Caroline Hudson-Alexander, soprano, won much sincere admiration for the artistic work in solo and oratorio numbers. Her voice is one of a beautiful timbre and was heard to advantage in a group of five Brahms songs. The tenor rôles allotted to Mr. Charles McCarty in the "Loreley" were well handled.

Aline van Barentzen, the American pianist, met a number of well known musicians here during a short visit the first of the week. On Sunday afternoon Mrs. G. P. Meier invited some musicians

to her salon to meet the young pianist and her mother, and to hear Miss Barentzen in a short program. The maturity of her playing was most impressive.

The beautiful concert of chamber music and piano solo given by the Kneisel Quartet and Harold Bauer on Nov. 22, at the Schubert Murat Theater was one that will serve as a lasting memory of great things in music. In the Haydn D Major Quartet, the perfect blending and balance of the players made a wonderful effect. After the Haydn number the quartet answered the constant applause by playing a movement from the Ravel Quartet in F. The Brahms A Major Quartet in which Franz Kneisel, Louis Svecenski and William Willeke had the assistance of Harold Bauer, lacked nothing in interpretation, nuances and tonal beauty. It was another example of four musicians playing as a single unit. The second half of the program was left to Harold Bauer's admirable solo numbers. P. S.

Mr. and Mrs. Walter David Give Musicale for Countess Dumas

On Nov. 23 Mr. and Mrs. Walter David gave a musicale at their home, 817 West End Avenue, New York, in honor of the Countess Dumas of Paris, who is now visiting the United States. A program was presented by Florence Larrabee, pianist; Florence Hardeman, violinist; Annie Louise David, harpist, and Charles H. Harding, basso.

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## SEATTLE COMPOSERS HAVE THEIR "DAY"

Seventeen of Them Represented  
on One Program—Bright Outlook for Local Orchestra

SEATTLE, WASH., Nov. 27.—The Music Study Club gave a "Seattle Composers' Day," Nov. 23, at the home of Mrs. William Calvert, Jr., the program being arranged by Ida Muriel Simpkins, and the performers being members of the club. The composers represented were Gerard Tonning, Mary Carr Moore, Louis Diamond, Charles Lagourgue, Edith Haines Kuester, Carl Ellis Eppert, Claude Madden, Max Donner, Daisy Wood Hildreth, Drusilla S. Percival, Boyd Wells, Karl E. Tunberg, Lelf Sporek Haslund, Miriam Graham, Silvio Risegari, Kate H. G. Black and Alice Maynard Griggs. The compositions were piano solos and duets, violin solos, songs, a trio for women's voices and a song cycle. Some of the best musicians in the city were represented among the composers and performers and there was not a poor number on the program.

Enthusiasm in the Philharmonic Orchestra concerts is evident, the guarantors having come forward with liberal contributions, while all the musical organizations are working for the success of the season.

The Ladies' Musical Club gave \$100. The Musical Art Society is selling season tickets and reviewing the programs for the benefit of all interested. At the meeting of the club, Nov. 24, Louis Diamond gave a fine explanatory talk on the different sections of the orchestra, their relation to each other and the symphonic and sonata forms of composition. Christine La Barraque, our blind singer, who at one time gave concerts in the East as "the Lady in the Green Veil," delighted the club in Verdi's "O Don Fatale" and the "Pleurez mes yeux" from "Le Cid," by Massenet. Mrs. Vincent McGrath and Helen Prazee exhibited good musicianship in Schubert's C Major Symphony, arranged as a piano duet.

Mrs. John Spargur, manager of the orchestra, announces the first concert Dec. 3, with Alice True Gentle, mezzo-soprano, as soloist.

A pleasing program arranged by Mrs. J. A. Stratton for the benefit of the Church of the Epiphany was given in the Fine Arts Gallery, Nov. 23. A quartet composed of Gwendolen Geary, Hanna Woodnutt, Mrs. Adam Beeler and Mrs. C. B. Brown sang several numbers and other participants were Alice Williams Sherman, violinist; Mrs. J. H. Finley, soprano; Anna Grant Dall, pianist, and A. E. Boardman, basso, with Mrs. J. A. Stratton and Mrs. A. E. Boardman as accompanists. A. M. G.

New Jersey Chorus Opens Seventh Season with Concert

WESTWOOD, N. J., Dec. 2.—The seventh season of the Westwood Musical Club, Philip James, conductor, was inaugurated with a strikingly fine concert at Odd Fellows Hall last night. Two noteworthy soloists—Adelaide Fischer, soprano, and Jackson C. Kinsey, assisted.

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After the dedication, written for the club by Director James, the young American composer, the program was opened with Maunders' "Song of Thor," sung by the club. Mr. Kinsey's offerings, American songs by Carpenter, Class and Hammond, followed. Miss Fischer sang the "Depuis le Jour" from "Louise" and songs by Leoni, Cadman and Cottenet. In Fletcher's "The Deacon's Masterpiece," Mr. Kinsey supplied the incidental solo. Arthur Sullivan's "Song of Peace" concluded this wholly enjoyable concert.

## THIRD OF BILTMORE MORNING MUSICALES

Mme. Ober, Mr. Kreisler, Mr. Martinelli  
and Mr. Allan Heard by a  
Large Audience

Mme. Margarette Ober, contralto of the Metropolitan Opera House; Fritz Kreisler, the violinist; Giovanni Martinelli, tenor of the Metropolitan Opera House, and Hugh Allan, the baritone, were the artists who held the attention of a large audience, including many standees, at the Biltmore on Dec. 3. This was the third of Manager R. E. Johnston's delightful Friday morning musicales.

With an aria from "La Gioconda" Mme. Ober won instantaneous favor by the beauty of her voice and her vocal art. In a group including the Strauss "Allerseelen," Paul Eisler's "Marching Song" and Tchaikowsky's "Ob heller Tag," she gave additional satisfaction.

Mr. Martinelli, in fine voice, sang a familiar aria from "Martha," Tosti's "Donna vorrei morire," Mascagni's "Stornelli Marini" and Bizet's "Serenata," later appearing with Mme. Ober in a duet from "Il Trovatore." There was well-merited applause for this sterling tenor, who is earning his right to stand among the great operatic singers of the day.

Mr. Allan made a pleasing impression in an aria from "Zaza," by Leoncavallo, and a group of Neapolitan songs by Nardella.

Mr. Kreisler's art, revealed so wonderfully in the lighter numbers he had selected for this occasion, remains inimitable through its surpassing grace and beauty. Martini's "Andantino," Couperin's "La Précieuse," Schubert-Kreisler's "Moment Musical," Dvorak-Kreisler's "Slavonic Dance," his own "Liebesfreud" and Godowsky's brilliant "Wienerisch" provided ample opportunity for him to exhibit anew those qualities which make him unique among the world's violinists. The Godowsky number especially ingratiated him with his hearers.

For the singers Camille Decreus was the accompanist, while Carl Lamson played for Mr. Kreisler. Both of these artists provided support of the highest order of excellence. P. K.

## PROVIDENCE BENEFIT RECITAL

Mme. Charbonnel and Associates Offer  
Splendid Program

PROVIDENCE, R. I., Nov. 28.—For the benefit of the Elodie Farnum Musical Library a splendid concert was recently given under the direction of Mme. Avis Bliven Charbonnel. A capacity audience listened with marked interest to the skillfully arranged program which she had prepared. The artists were Mme. Charbonnel, pianist; Katharine Ricker of Boston, contralto, whose lovely voice was heard to rare advantage in an operatic aria and a group of songs; Caroline Nichols, violinist, who played numbers by Kreisler, Dvorak and others; Mrs. George Pray-Lasalle, cellist; Margrette Gardner, harpist, who contributed a charming group of smaller pieces; Inez Harrison, mezzo-soprano, who sang artistically a group of lieder, and Loyal Phillips Shawe, baritone. In place of Lucy Marsh, who was prevented from singing at the last moment because of a cold, Mme. May Parkinson-Cummings was heard in the dramatic "Ritorna Vincitor" from "Aida," which she sang with considerable skill and power, but which was hardly in keeping with the rest of the program.

For its weekly concert the management of the Strand presented Mrs. Ada Holding Miller, soprano, and Miss Elizabeth Stanley, violinist. Mrs. Miller sang

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beautifully "Depuis le jour," Grieg's "Solvejg's Song" and several songs, while Miss Stanley delighted her hearers with two groups of smaller violin pieces, and also played a sympathetic obbligato for Mrs. Miller in a Gounod number.

G. F. H.

## FOR OPERA IN ENGLISH

National Company Starts Campaign of  
Instruction

The National Opera Company of America, Inc., presented one of its novel lecture-concerts before a large and attentive audience in the Brooklyn home of the Knights of Columbus, on Nov. 21.

This lecture is illustrative of the methods which the company is undertaking in order to build up a national understanding of and demand for the ideal of the company—grand opera in English.

Prof. Carl Fiqué of Brooklyn discussed the history of the opera and the inspiration it affords. Charles A. Kaiser, artistic director of the company, revealed the purpose of the movement. The excellent performance by Mr. Kaiser and Mrs. Katherine Haines Hulling of selections from operas, first in the foreign tongue and then in English, served to arouse enthusiasm. The audience unanimously voiced its interest in the movement and pledged active support.

## TRIO OF ARTISTS HEARD

Harpist, Tenor and Baritone Please  
Their Boston Audience

BOSTON, Nov. 27.—Virginia Walker, harpist; Lambert Murphy, tenor, and Earl Cartwright, baritone, shared a program last evening in the Copley-Plaza Hotel. Miss Walker is a native of this city, who returned last year from her studies in Europe. She has been heard many times here in private musicales,

but last evening marked her first public appearance on the concert platform. Her playing was most enjoyable, for she made the instrument fairly sing.

It is difficult to remember when Mr. Murphy has made a finer impression here than last evening. His voice has apparently grown both in quality and quantity, and his interpreting left nothing to be desired. Paulin's "Les Cygnes Noirs," Cadman's "Call Me No More," "When the Roses Bloom," by Reinhardt, and Mabel W. Daniels' "Daybreak," were his especially convincing numbers, yet he was the excellent singer in everything that he undertook.

Mr. Cartwright again gave pleasure in his straightforward and virile singing, yet we believe his forte to be oratorio rather than songs. He excelled in the numbers of dramatic intensity. His voice is a rich and resonant baritone. With Mr. Murphy he closed the program in a duet from Verdi's "Forza del Destino" and Hildach's "Passage Birds' Farewell." W. H. L.

## Iowa Club Gives d'Indy Cantata

CHARLES CITY, IOWA, Dec. 6.—The d'Indy cantata, "Mary Magdalene," was heard here on Nov. 22, at the opening concert of the Lyric Club's second season, with Frank Parker, conductor, and Marie Howland, accompanist. Lucille Stevenson appeared as soloist with the club in the d'Indy number and Mabel W. Daniels' song cycle, "In Springtime."

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## URGES STATE OPERA HOUSE FOR KANSAS

### Board of School Administration Asks Women to Campaign for Project

LAWRENCE, KAN., Dec. 1.—The report of the Board of Administration for the State schools of Kansas, recently issued, shows the important place which music fills in the educational life of the State.

At the Kansas University music is now on the same professional basis as the schools of law, engineering and medicine. Through the extension division good music is carried to the people and, through community effort they are stimulated to create a musical atmosphere of their own.

The Board of Administration, a little over a year ago, invited schools to assist in an "Old Songs Day" in Kansas, naming May 1, for each community. The response was pleasing, and this year the musicians of the State will take the lead, that a concert of community singing may be held in every neighborhood of Kansas.

The ideal of the music department at the Emporia Normal School is to train the public school teachers to as great a degree of professional proficiency as possible in the field to be covered. The greatest work to be done in Kansas in a musical way is with the children in the public schools. Courses of study have been formulated for teachers, leading to the greatest possible uses of music in every town, and the development of musical energy in the public schools of Kansas.

Music at the Manual Training Normal School at Pittsburgh made a wonderful growth last year, and its support in the city was pleasing. Expansion of courses of study, attracting students to help in many musical events, and building up the teaching force in the department were among the things accomplished. The school has utilized to an unusual degree the talent of the community, and hopes to develop the musical abilities of the

many foreign-born citizens, giving recognition to their different musical interests. Civic concerts for the future are planned, where programs of music of their countries will be rendered.

The new musical department at the Fort Hays Kansas Normal School is teaching students to undertake musical enterprises in their schools, and training them to be leaders in western Kansas. Pageantry will be given some attention the coming year as a part of the regular work. Music in the form of faculty and student recitals, and large productions by the school, play a part in the cultivation of student taste, and form the chief interest of this training school for teachers. Through it many a western Kansas community will find itself in possession of a musical soul.

Plans for the new year at the State Agricultural College include the establishment of choral societies, men's and women's glee clubs, quartets and many other forms of musical interest. Classes in appreciation will be open to students who wish to understand and enjoy the great compositions.

The Board of Administration makes an appeal to Kansas women to devote their energies this year to secure for Kansas the first commonwealth opera house in America, citing from a recent address of John C. Freund, editor of *MUSICAL AMERICA*: "The time is coming when this country will have in each State an opera house, not to give the classical operas of the past, but the great life dramas that tell the spirit of our democracy. There will be choral societies to sing their love of music, their liberty, their hope, their determination to give the world universal peace. In the great human uplift that is coming, women will lead, and we shall bring nearer the day dreamed of, when we shall have something like good will to men, on this earth peace." C. G. L.

Theatrical circles in New York were informed this week that a new operetta by Franz Lehar, called "The Star-Gazer," would be produced in Berlin for the first time on New Year's Eve. Lehar has just returned from the Austrian battle front in Dalmatia, where he served as an officer. His war experiences, it is said, have turned his hair and mustache white. News of his approaching marriage was also received this week.

## MISS GOODSON IN ALL-CHOPIN RECITAL

### English Pianist Again Finds New York Audience Keenly Responsive to Her Art

Since the inauguration of Aeolian Hall, no woman pianist has drawn to it a crowd as large as that which attended the season's first New York recital of Katharine Goodson on Thursday afternoon of last week. A packed auditorium and several hundred persons on the stage attested the popularity which this splendid English artist has attained in this city after a few years of steadily advancing favor. The New York public does more than respect Miss Goodson as a great pianist; it has taken her affectionately to its heart as a woman of incontestable charm and its regard has grown great with increased acquaintance. There is a beautiful frankness and an unaffected sincerity about this genial Englishwoman to which Americans instantaneously respond. The warm greeting she received last week must have apprised her how dear music-lovers in this country hold her. Her program was consecrated entirely to Chopin and read in this fashion:

Berceuse, Four Preludes, Nos. 1, 4, 15, 23; Fantasia in F Minor, Op. 49; Sonata in B Minor, Op. 58; Nocturne in G Major, Op. 37, No. 2; Seven Studies, Op. 25, No. 1, in A Flat; Op. 25, No. 2, in F Minor; Op. 25, No. 3, in F Major; Op. 10, No. 7, in C Major; Posthumous, No. 2, in A Flat; Op. 25, No. 8, in D Flat; Op. 25, No. 9, in G Flat; Mazurka in A Minor; Two Waltzes: C Sharp Minor, Op. 64, No. 2 and A Flat, Op. 64, No. 3; Scherzo in B Flat Minor, Op. 31.

Chopin is not considered congenial to what is popularly regarded as the English temperament. But there have been some notable British exponents of the Polish "soul of the piano" and Miss Goodson is one of their number. She feels the peculiar Chopinesque poetry and has the needed qualities, temperamental and pianistic, to communicate it. She can be delicate and exquisite in the smaller works, the waltzes, the mazurkas

and what Wagner called "the 'ladies' Chopin';" and to what we revere as the "greater Chopin" she conveys the essential authoritative understanding, the poetic sense, the broad intelligence and the fire. This Chopin, as James Huneker emphasizes, can be very mordant and very terrible. The manner in which Miss Goodson plays the F Minor Fantasy, the B Minor Sonata, the B Flat Minor Scherzo and the profounder preludes and études shows that she perceives the tremendous secrets which they contain. These works have had few performances more moving or persuasive than those accorded them by Miss Goodson at this recital.

Several numbers were redemanded last week in view of the extraordinary beauty of their rendering and many encores were exacted at the close of the long and taxing program. Among the notable musicians who crowded the hall to applaud Miss Goodson one noticed Percy Grainger, Leopold Godowsky, Arthur Shattuck, Yolanda Mérot and Alberto Jonàs. H. F. P.

### TWO NOTABLE ERIE CONCERTS

#### Kreisler, Kunwald Forces and Anna Case Heard with Pleasure

ERIE, PA., Nov. 27.—Fritz Kreisler was most enthusiastically received by his Erie audience on Nov. 15. Ovation after ovation greeted the famous violinist, obliging him to respond with several extra numbers. The Kreisler concert was under the local management of S. Gwendolyn Leo.

Three days later Cornelia Hendricks Wright presented the Cincinnati Symphony Orchestra, Ernst Kunwald, conductor, with Anna Case as soloist, a superb combination in an artistic and pleasing program, which was highly appreciated by a very demonstrative audience. Orchestra and soloist gave encores. Another pleasurable feature was the appearance of Charles Gilbert Spross, playing the accompaniments for Miss Case in her encore numbers. E. M.

Frances Roeder, the Brooklyn soprano, sang the Bell Song from "Lakmé" and other arias at an entertainment in the Pouch Gallery, Brooklyn, Nov. 24, for the benefit of St. Mary's Hospital.

## SECOND NEW YORK RECITAL

## AEOLIAN HALL MONDAY EVE., DEC. 13, AT 8:15

# FRANCIS MACMILLEN

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### PROGRAMME

1. Sonata in D minor.....Brahms
2. Sarabande-Double-Bourée-Double, from  
Sonata in B minor.....Bach  
(For Violin Alone)
3. a. Serenade.....Haydn-Auer  
b. Vivace.....Cesar Thomson  
c. Passacaglia (nach Haendel),  
.....Schumann
4. a. Melodie.....Schumann  
b. Serenade a Colombine.....Gabriel Pierné  
c. Walzer (Mädchen's Wüsch),  
Chopin-Macmillen  
d. Hunting Song, Mendelssohn-Macmillen  
At the Piano, RICHARD HAGEMAN



## ECHOES OF MUSIC ABROAD

Russian Tenor in Kaiser's Favor Returns to Berlin Royal Opera After Long Leave of Absence—Popular French Composer Sends Modest Message from the Front—Slezak's Singing "a Garden of Orchids and Potatoes," says Berlin Critic—Mark Hambourg Now "Drawing" Better Than Ever in London—Why Strauss Brought Orchestra from Dresden to Play His "Alpine" Symphony in Berlin—Tschaikowsky's "1812" to Be Used as Basis of New Dramatic Spectacle at London Vaudeville House—Serbia Takes Her Place on Official Musical Programs—Bayreuth of England to Have Production of New Nativity Music-Drama

WHEN Herman Jadlowker entered upon a ten months' leave of absence from the Berlin Royal Opera last winter there were many who predicted that he would not be heard at the King of Prussia's personally financed headquarters of lyric drama again, or before the end of the war, at any rate. But the lengthy Russian tenor, whose extraordinary popularity with the Berlin public was not absolutely proof against war-bred animosities, will report for duty in Berlin again this month and resume his old rôles.

May it fair better with Jadlowker than it did with Josef Lhévinne a few weeks ago, when that Russian pianist found it advisable to cancel his recital because of the resentment existing against him on account of his nationality. Jadlowker, however, has enjoyed the special favor of the Kaiser ever since the Berlin Royal Opera succeeded in luring him away from the Metropolitan for an assured salary of \$30,000 a year. His present contract, signed in 1913 at the expiration of the original term for which he was engaged, has still two years to run.

Were it not that his leaves of absence do not permit of his leaving the territory of the Central Empires while the war lasts we might hope to see Metropolitan hospitality once more extended to this richly endowed artist. We can only hope, however, that if he does return to the Gatti fold when his Berlin contract expires his voice will have lost none of its engaging freshness by then.

The Royal Opera in Berlin is just completing a Wagner cycle. It began on the 15th of last month, when "Rienzi" was restored to the repertoire after a four years' interval. Then followed in order "Der fliegende Holländer," "Tannhäuser," "Lohengrin," "Die Meistersinger" and the complete "Ring" Tetralogy, with "Parsifal" ending the series this week.

FROM time to time we get some picturesque bit of news concerning the musicians who are serving in their countries' armies, but there are many of them to whom no opportunity comes for even a momentary ray of the limelight. One of the best known of the men who are quietly doing their duty and making no attempt to make publicity capital of it is Reynaldo Hahn, the French composer.

To the new French monthly musical revue, "La Musique pendant la Guerre," which is to make a special feature of what musicians are doing or have done in the great war, Hahn writes, tersely: "I have done nothing musical, philanthropic or military, worth the telling. I was mobilized on Aug. 3, 1914, and have been at the front for the last nine months. That's all."

And this tells the tale of the pall of obscurity that has fallen in the past year upon many a man of parts artistically who, in normal times, would be constantly in the public eye.

WHY Richard Strauss used the Dresden Court Opera instead of the Berlin Royal Opera's corps of instrumentalists, of which he is the conductor-in-chief, for the first performance of his "Alpine" Symphony in the Berlin Philharmonie the other evening, has now been explained.

The orchestra of the Berlin Royal

Opera is prohibited by a traditional principle from performing on any stage not under direct "royal" patronage. On the other hand, the performance could not take place on the Dresden orchestra's home territory because the Saxon capital lacks an adequate concert organ, a necessary instrument in the new Strauss

monetary returns from his works, how much has a composer the right to claim? Undoubtedly he has overreached himself on occasion in his demands, for wasn't it his insistence upon being guaranteed \$60,000 in royalties that eventually caused an American comic opera producer to give up "The Rose Cavalier"



—Photo © by Ellis & Watery, London

MARTA WITTKOWSKA

An American Girl Who Has Been Winning London's Esteem in the Operatic Season at the Shaftesbury Theater is Marta Wittkowska, Who Lately Scored as "Carmen." The Above Picture Shows Miss Wittkowska as "Joan of Arc" in the Raymond Roze Opera which She Sang in the Roze Season at Covent Garden.

work. At least, this is the explanation given, though if an organ is so essential, just why it could be dispensed with so comfortably at the second performance, which did take place in Dresden, seems to require some elucidation.

Rumor had it at first that the sum paid to the composer for the "Alpine" Symphony by his publisher was \$25,000—a goodly sum for a war year—but subsequently this rumor was amended to the effect that Strauss demanded that amount, but did not get it. Commenting on the first report, several of the Berlin papers remarked that "it is well that our artists have at last attained the share in the financial profits from their works that is their due."

Now if Richard Strauss has never heretofore received his rightful share of the

after the loss of large initial payments? But there is no more astute business man than Strauss in the world of music to-day. And there is probably only one of his contemporaries that rivals him in his endowment of business acumen, and that is Giacomo Puccini.

LEO SLEZAK has been singing in Berlin again and, as usual, sending the groundlings into ecstasies and the high-brow critic into brown studies. Hugo Rasch writes in the *Allgemeine Musik-Zeitung* that this tenor's singing is like a luxuriant garden in which orchids and potatoes crowd each other in rank profusion.

He found the orchids in Slezak's singing of Strauss's "Morgen" and the potatoes in the same composer's "Ich liebe

dich." But the German and Austrian public cares not a whit for critical strictures when Slezak sings. As a popular drawing-card he is the John McCormack of the Central Empires.

With his active service still ahead of him, Ernst von Dohnanyi recently gave a program of music for two pianos with a pupil of his named Levizki in the Berlin Sing-Akademie. This special branch of ensemble work seems to be growing in favor in these latter times. The distinguished Hungarian pianist and his pupil brought forward only one modern work of any importance—Max Reger's Introduction, Passacaglia and Fugue, Op. 96.

HERE is a little personality paragraph from the London *Daily Sketch's* page of personality chat, regarding one of last year's piano refugees in New York, who has chosen to remain in England this season, or for the greater part of it at any rate:

"Mark Hambourg is playing a good deal in London just now. His concerts are always crammed, and he is one of the biggest 'draws' as a pianist. I heard him at a famous club smoking concert the other night, and he was in magnificent form, beaming genially over his huge tortoiseshell goggles. Mark is an artist to his finger-tips, but he doesn't go in for the dreamy, far-away pose. He is a born Bohemian, fond of a game of poker, and altogether a cheery soul."

As a matter of fact, this pianist, who seems to be gradually emerging from the storm and stress period of his artistic evolution, has never been more popular in London than he is right now. It is probably a long time since his concerts there have "drawn" quite so well.

It cannot be said that London critics unanimously commend Mark's playing. The *Daily Telegraph*, for one, was not impressed by his reading of Chopin's "Funeral March" Sonata at his Chopin recital the other day and bids him rest assured that his playing of it was unlike "that of any other pianist in our experience." This critic thinks it a pity that he so rarely shows the best that is in him.

Since he punished a London editor to the tune of a \$2,500 libel verdict over a year ago for insinuating that he was really a German with a Russianized name no one has questioned the Hambourg nationality. But how could anyone ever accuse Mark of German affiliations who had once heard him say "By Jove!" with that genuine "Made-in-England" inflection—"stuffy stop" and all, with apologies to Leonard Merrick—which is a slow-growth product of long years of exposure to English atmosphere?

IF Russian dancers may lay hands—or should it be feet?—on Debussy's "Afternoon of a Faun" with impunity, who shall say nay to a London stage manager who sees the possibilities of an effective dramatic spectacle in Tschaikowsky's "1812" Overture and sets out to materialize them?

With the Tschaikowsky overture as the musical basis an elaborate Russian spectacle is shortly to be staged at the London Coliseum, says the London *Daily Telegraph*, which suggests Marta Wittkowska, the American dramatic soprano, for the part of the Spirit of Russia, typified by a singer. In the prologue, set in a wintry scene, the Spirit of Russia rises singing one of Tschaikowsky's most characteristic songs—more specified information is not yet available.

This song fades into the music of "1812" and the first Chorale is heard issuing from a dimly outlined church. Crowds of refugees start hurrying past, bearing as much of their property as they can carry, when they are met by the soldiers marching off to battle. Sounds of cannonading are then heard and a chorus sings the folksong as if praying for aid for the soldiers. A messenger comes bringing good tidings, whereupon there bursts forth a Russian ballet accompanied by chorus singing, in the midst of which it is observed that the town is burning and the battle raging.

[Continued on page 18]

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## ECHOES OF MUSIC ABROAD

[Continued from page 17]

At a crisis two Cossacks on horseback ride furiously on to the scene, announcing the German defeat. The first Chorale is then sung, but now joyfully, and is followed by a repetition of the Russian dance. The bells clang out into the snowy air, and a mad, delirious climax is reached when the troops return and the sound of the Russian National Hymn is heard over and through the Babel of tone.

WHETHER music enhances the edible value of the paper on which it is printed is a question raised by *Music* a propos of a dog story recently told by Maude Valerie White. That well-known English song-writer is authority for the statement that Mary Anderson de Navarro's dog dined one day on a box of liver pills, half a porous plaster and an Ode to St. Cecilia. The one special

point that arouses curiosity—whether the dog then proceeded to howl out the theme of the Ode—is left undetermined.

FOR the first time in history Serbia has been represented on the program of music at an official ceremony in London. At the recent Guildhall Banquet the little storm-center of the Balkan mêlée was brought to mind by a Suite of Serbian Dances by the Serbian composer Sisek. Russia was represented by Tchaikowsky, France by Gounod, Italy by Rossini and England by Elgar and Sullivan.

STUNTED by the war as its growth may be, the abbey town of Glastonbury, which, it has been determined, is to be the Bayreuth of England, is showing a very healthy spark of vitality as a music center. A colony of zealous music-lovers has settled there as the first step in a campaign to stimulate the

development of British music, with Glastonbury as the heart of the country musically.

There present efforts are centered in the production of the week after Christmas of Rutland Boughton's seasonable music drama, "Bethlehem." The old Coventry Nativity play has supplied the material for the libretto. The scheme to metamorphose Glastonbury into an English Bayreuth, has gradually developed from Rutland Boughton's choice of the town as the scene for festival performances of his music dramas based on the Arthurian legend.

ALL the church bells in Hungary are to be delivered, by Government order, to the German manufactories to be used for munitions. This is sad news even to those countries which may eventually be called upon to replace the bells. In Poland the Russians removed the church bells before their retirement. J. L. H.

### San Carlo Company Presents "Lucia" in Wheeling

WHEELING, W. VA., Nov. 24.—Last night at the Court Theater the San Carlo Opera Company was heard under the auspices of the University Club. General satisfaction ensued, "Lucia di Lammermoor" being invested with genuine musical interest. Edvige Vicari was Lucia; Angelo Antola portrayed Henry Ashton; Emanuel Salazer, Ravenswood,

and Pietro Debia, Raymond. Giuseppe Angelini conducted. An overflow house was one of the encouraging features.

### New Orleans Circle Gives Pleasing Musicales

NEW ORLEANS, LA., Nov. 20.—Among the delightful events of the week was the musicale given Tuesday evening, Nov. 16, by the members of the Polyhymnia Circle, under the direction of

Mrs. Theresa Cannon-Buckley at the residence of Mrs. Virginia de Trava Carter. The monthly concerts of the circle have become a feature of the musical and social life each winter. The successful program was as follows:

"Daybreak," Eaton Fanning, Polyhymnia Circle; "Fleeting Vision" from *Hérodiade*, "Drink to Me Only with Thine Eyes," Alfred Miester; Reading, "Das Hexenlied," musical setting by Max Schilling, Jessie Tharp; Concerto in G, De Beriot, Adrien Freiliche, Mrs. Meyer Prince at the piano; "A Tol," Bem-

berg, "Cherubin," Massenet, Mrs. Jacques de Tarnosky; "Negro Stories," R. Emmett Kennedy; "Nocturne," Sgambati, "Dance of the Dwarfs," Grieg, Mamie Haggerty; "Wake from the Sun," "Come Fill the Cup," from "In a Persian Garden," Liza Lehmann, Polyhymnia Circle, Soloists, Messrs. Joseph C. Delery and William T. Arny, Jr.; Mrs. Theresa Cannon-Buckley, Musical Director; Mary V. Moloney, Accompanist.

### George Rasely Scores in Smith College Concert Series

NORTHAMPTON, MASS., Dec. 2.—George Rasely, the young Boston tenor, attracted one of the largest audiences yet assembled for the Smith College concert series, when he gave a recital in Assembly Hall yesterday afternoon. Mr. Rasely's program was well made. It opened with a group of Old English Airs, which was followed by German *lieder*, the "Le Rêve" from Massenet's "Manon," and a group of songs by American composers. Mr. Rasely's voice is of uncommon beauty and resonance, and his artistic interpretations made a strong appeal. George C. Vieh played the accompaniments, and was the composer of two of the songs sung by Mr. Rasely, "By an Inland Lake" and "Love's Wayfaring."

### Stravinsky to Conduct Diaghilew Ballet at Paris Opéra

A Paris dispatch of Dec. 3 to the New York *Sun* says that Stravinsky will conduct the orchestra for Serge de Diaghilew's Russian Ballet at a British Red Cross fête to be given at the Paris Opéra on Dec. 18 under the patronage of King George, Queen Mary, Queen Mother Alexandra and President Poincaré for the benefit of British soldiers wounded in France and the Balkans.

Maria Barrientos will sing at a Belgian fête which opens at the Opéra Dec. 9.

# FRANCIS MACLENNAN

## TENOR Successes with Chicago Grand Opera Company

### "TRISTAN AND ISOLDA"

November 18, 1915.

"The performance was quite as fine as any one could expect; certainly it had more good things in it than any 'Tristan and Isolde' has had at the Auditorium during the last ten years. MacLennan is a person from whom excellent performances may confidently be expected in the rest of the Wagner operas. His Tristan brought to attention a voice suave and mellow, rather than brilliant and dramatic, but one carrying well into the audience, and with plenty of power behind it."

Chicago Daily Journal—Edward C. Moore.

### "TRISTAN AND ISOLDA"

November 18, 1915.

#### MACLENNAN ACCOMPLISHES FEAT.

"Years ago, when the Wagner music was new, the orchestra players used to say that it was unplayable and the opera singers that it was unsingable. The instrumentalists have managed to worry along somehow, and the vocalists have managed, for the most part, to sing, but there has never yet been a 'Wagnerian tenor' who could sing Tristan as the composer wished. It is not within human power. It is work for a titan. But, so far as weak humanity is able, Francis MacLennan sings this music as it should be. Certainly no tenor that Chicago has heard sing Wagner since the time of De Reszke can compare with him, and this country is to become increasingly proud, for he is a native American."

"Mr. MacLennan has been for a decade past with the most important companies of Germany, and with his first few lines from *Tristan's* place at the helm of the Cornish ship, there was reason for fear that he might be one of the ejaculators, those persons whose explosive utterance, conventional in Germany, has often spoiled the effect that good voices might otherwise have made on American ears. This fear, however, was unfounded. Mr. MacLennan sang with the ease that is associated with the 'Italian style,' and his voice, though necessarily confined to declamation or the dramatic style of melody, was carried with ease and artistry from the full volume used in rivalry with the full orchestra to a velvet softness of tone that gives a new fascination to the rôle of the Cornish Noble."

Chicago Daily News—Stanley K. Faye.

### "TRISTAN AND ISOLDA"

November 18, 1915.

"A new *Tristan* made his debut at this performance. Francis MacLennan is an American singer who has gained his experience in German opera houses. He disclosed a voice of admirable quality—a voice which mingles a barytone timbre with a tenor range. Mr. MacLennan did, indeed, do good work with it. In the heroic passages he was all that could be desired."

Chicago Herald—Felix Borowski.

### "TRISTAN AND ISOLDA"

November 18, 1915.

"The newcomer has all the best marks of his 'school'—excellent enunciation, keen dynamic sense, a sturdy middle voice, and some ringing high tones."

Chicago Daily Tribune—Eric DeLamarter.

### "TANNHAUSER"

November 26, 1915.

"Mr. MacLennan's *Tannhauser* was presented with authority. As for his conception of the rôle and his histrionism in its portrayal, only words of praise must be set down."

Chicago Herald—Felix Borowski.

### "TANNHAUSER"

Nov. 26, 1915.

Of the artists, first of all must be mentioned Francis MacLennan, who sang the title rôle. His warm, colored, and throughout beautiful toned tenor was not only in the lyric passages but also in the very many dramatic climaxes fully equipped for the great demands the rôle calls for. His acting was dignified and fully thought out, especially in the moments of despair, when it reached the greatest depths of intensity."

(Translated) Chicago Press.

### "TANNHAUSER"

November 26, 1915.

#### MACLENNAN GOOD ARTIST

"Francis MacLennan is a very earnest and painstaking artist. Moments of spirited acting and singing were the fruit of his labor. His wonderful enunciation, his conscientious acting and sincerity, together with his unpretentious and dignified demeanor, make him a sympathetic and highly useful artist."

Evening American—Herman DeVries.

### "TRISTAN AND ISOLDA"

November 27, 1915.

"Mr. MacLennan, laden with laurels earned in the opera of Berlin and Hamburg, sang *Tristan* with superb artistry and with much better vocal equipment than many who have been heard before him. His voice has a richness in the middle and lower tones and is of clear timbre in the higher notes. He sings with perfect German diction and his voice carries well. He sang the heroic parts of the opera with emotional force. He is a valuable acquisition to the company."

Musical America—Maurice Rosenfeld.

### "DAS RHEINGOLD"

November 29, 1915.

"Francis MacLennan was excellent, both in singing and in acting in the part of *Loge*."

Evening American—Herman DeVries.



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## WORCESTER GAINS BY ORCHESTRA CHANGE

President of Festival Declares Philadelphia Players Won Admiration

WORCESTER, MASS., Dec. 3.—In his annual report, read to-day before the Worcester County Musical Association, President Arthur J. Bassett commented on the fifty-eighth festival, at which the Philadelphia Orchestra appeared. In expressing his admiration of the fine work of Conductor Rich and his players, Mr. Bassett pointed out the fact that the development of recent years has given the Boston Symphony several strong rivals, and that it is no longer the predominant factor in the field of orchestral work.

"Fortunately, the development of orchestras throughout the country in the last ten years, has been such that the Boston Symphony Orchestra no longer is without rivals for popular favor and discriminating approval, said Mr. Bassett. It is no aspersion on the wonderful proficiency of the Boston Symphony Orchestra to assert that it is no longer pre-eminently superior to all other like organizations.

"Perhaps the best example of continuous artistic advancement in orchestral development in the United States to-day is the Philadelphia Orchestra.

"To attempt any detailed comparison between the orchestra this year and that of preceding years would be futile and out of place in this report. I will only repeat what has already been pointed out that in the case of the Boston Symphony Orchestra we have never had its first players, while from the Philadelphia Orchestra we had first players in nearly all departments.

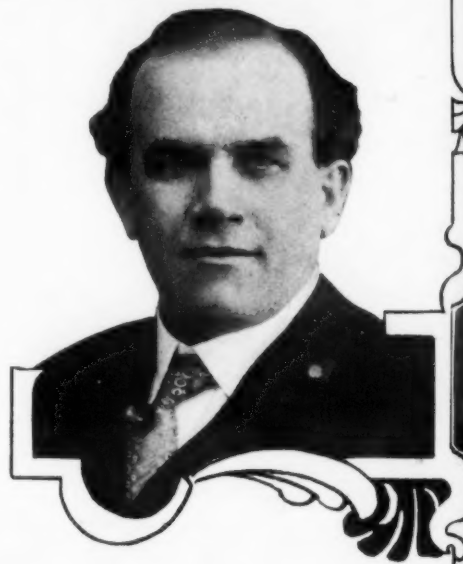
"I believe that it is the consensus of opinion by discriminating people that the musical results at least did not suffer from making the change. Mr. Rich and his co-workers won many admirers in Worcester because of their finished playing, and the esteem and friendship of the board of government for their uniform courtesy and strict attention at rehearsal and concert."

Officers elected for the coming year were:

President, Arthur J. Bassett; vice-president, J. Vernon Butler; secretary, Harry R. Sinclair; treasurer, George R. Bliss; librarian, Luther M. Lovell; directors, William H. Cook, Charles I. Rice, Rufus B. Fowler, Edward L. Sumner, Walter W. Farmer, Paul B. Morgan, Albert C. Getchell, Matthew J. Whittall and T. Hovey Gage.

## "Mystery" Advertising Scheme Adopted By Rochester Chorus

ROCHESTER, N. Y., Nov. 22.—A unique advertising campaign recently netted the Community Chorus \$700 toward its "Singfest" deficit. It started out with the placing of signs



On Left, Barnhart; on Right, "Save the 18th" Sign on a Street Car



bearing the legend, "Save the 18th," on the front of the street cars.

This was promptly followed by three "mystery" articles in all the papers, also with green tags distributed among the club members, also with the injunction, "Save the 18th." Any person who asked anyone wearing a tag what it meant was told, "That's how I got it," and he had to wear it until someone asked him—which was not long—so they circulated rapidly.

About ten days before the event the slogan was changed to "Spend the 18th" on the cars and in the newspapers. But before this, the whole town was talking about "Save the 18th," the school-children were writing it all over the blackboards, etc.

The Worcester festival showed a financial deficit of more than \$2,900 this year, according to the report which Treasurer George R. Bliss read before the board of governors. The earnings of the festival were \$11,583.27. R. W. P.

Another feature was serenading the Rotary Club with some of the minstrel songs at the recent transcontinental telephone dinner at which the "I'll Be Looking for Yo, Honey" cards were distributed and Harry H. Barnhart, director of the Community Chorus, sang through a telephone to his sister, Mrs. Cheney, at San Francisco. Tom Carl also sang.

An interesting item from the point of view of concert advertising is that the management first divulged the meaning of "Save the 18th" with window cards. Merchants are usually unwilling to make a display of window cards in their establishments, but this attracted so much attention that they were eager to have them.

Mme. Polva Frisch, the Danish soprano, will give a recital on Jan. 4 in the ballroom of the new Colony Club, Park Avenue and Sixty-second Street, New York, under the auspices of St. Luke's Hospital Auxiliary.

## WASHINGTON ENJOYS ARIAS BY DESTINN

Opera-Hungry City Delights in Excerpts Sung by Soprano and Bannan

WASHINGTON, D. C., Dec. 6.—Washington indeed thanks Mme. Emmy Destinn and Philip Bannan, introduced here to-day in recital by Mrs. Wilson Greene, for the number of operatic numbers presented on their program. This fed the opera-hungry hearts of local musicians. These numbers included arias from "Hérodiade," "Madama Butterfly" and "Tosca" by Mme. Destinn, the "Hamlet" Drinking Song by Mr. Bannan and the duet, "La ci darem," from "Don Giovanni," by the two artists. The groups of songs offered by each singer were also of a highly artistic order and away from the hackneyed ones that have been worn threadbare in this city. Mme. Destinn displayed with telling results the dramatic quality of her voice as well as its sympathetic coloring. Mr. Bannan has a voice that is rich and round, and he was warmly received in each number.

Under the patronage of the Alliance Française a highly artistic musical program was offered recently at which representatives of diplomatic and social circles formed the greater part of the attendance. A goodly sum was realized, which will be used for Belgian and French war sufferers. The artists furnishing the program consisted of Louis Thompson, tenor; Felix Carziglia, pianist, and Dore Walten, cellist. The accompaniments were ably handled by Edward Donovan and Florence Stonebreaker. W. H.

Barrington Branch, Pianist, Makes Début in Washington

WASHINGTON, D. C., Nov. 26.—Barrington Branch made his initial bow to the Washington public in a piano recital that called for exceptional artistic ability, together with fine technique and power. Mr. Branch did not meet all the requirements, though he displayed many admirable points in technique, and an enthusiasm that if rightly directed will go a long way toward bringing success to him. There were times when Mr. Branch disclosed beautiful tone and delicacy, but usually he gave greater importance to sheer force and technical prowess. W. H.

## DAVID HOCHSTEIN

VIOLINIST

Richard Aldrich in the New York Times:

"David Hochstein, a young American violinist, who entirely unknown to the musical public, made a most favorable impression at his first appearance here last season, and gave promise of even better things, appeared again in Aeolian Hall last evening. He still continues to keep the promise implied in his first public attempt, and showed himself last evening to be a most artistic and thoroughly satisfying violinist.

"There are men of much greater reputation from abroad, who might learn of this young man several things of importance, and whose artistic doings are of less merit than his. . . . Mr. Hochstein's beautiful and pure tone, his finished technique and his dignified and finely poised style are such as mark an artist of high accomplishment. There are not many who can deliver Bruch's concerto in a nobler or more commanding fashion than he did."

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## SYMPHONY SERIES IN LOS ANGELES OPENS

Conductor Tandler Presents Work of His Own in Introductory Program

LOS ANGELES, Nov. 30.—After an hiatus of several weeks the musical activities of Los Angeles are more pronounced. The symphony season opened Nov. 26 with a list of program music, the Beethoven "Pastoral" Symphony, the Dvorak "Husitska" Overture and Charpentier's orchestral suite, "Impressions of Italy." Added to these there was an *Andante Cantabile* movement composed by Director Adolf Tandler and played in memory of the late A. C. Bilicke, the principal backer of the symphony concerts and a Lusitania victim. Mr. Bilicke heard the Tandler Quartet in Germany about five years ago and persuaded the four artists to come to Los Angeles, where they are active in concert work, two of them being members of the Brahms Quintet and Mr. Tandler being director of the Symphony Orchestra.

The symphony series opens with an excellent patronage, better from the medium-class pocketbooks than from the full ones, however. The season sale is about \$2,000 larger than last year. Several new members are seen in the orchestra and the result is that more practice will be necessary to secure results equal to the best the orchestra has done. Mmes. Ethel Lynde and Gertrude Ross

are presenting illustrated lectures on the symphony programs at Cummock Hall on the Tuesdays preceding the performances to highly interested audiences. Mme. Ross is the composer of several songs in the Schumann-Heink repertoire.

The Ellis Club opened its season with a concert at Trinity Auditorium Nov. 23, offering a program that ranked with its best. The principal numbers were the new "Victory" chorus of Dan Protheroe, the "Cherubic Hymn," by Gretchaninov; the "Chorus of Homage," by William Gericke, and the Dudley Buck "Chorus of Sprites and Hours." In the Russian number the boy choir of St. Paul Cathedral assisted, and the work was conducted by Ernest Douglas. Mr. Poulin produced excellent results with the Ellis Club, and Claude Albright, contralto, the assisting soloist, was one of the most satisfactory singers who have appeared with this club, being interesting in voice, appearance and style. She is an Arizona woman who has had considerable operatic experience in the East.


Flora Mora, a young Cuban pianist, made her local debut at the Gamut Club auditorium last week in a program that demanded considerable technical and emotional preparation. She is a pupil of Granados. W. F. G.

Tremendously Interesting

To the Editor of MUSICAL AMERICA: I congratulate you on the excellence of your Special Fall Issue. It certainly contains a vast amount of news, and from cover to cover is tremendously interesting to both musician and music lover.

MAY PORTER.

Director of Cantaves Chorus, Organist of St. Paul Church. Philadelphia, Pa., Nov. 15, 1915.



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## FRIEDBERG ST. LOUIS SYMPHONY SOLOIST

### Zach Gives Rachmaninoff Work Local Première—Concert by Mme. Melba

ST. LOUIS, DEC. 4.—The fourth pair of symphony concerts was characterized by a program of unusual appeal to many in the audiences, the selections being few and in strong contrast. Mr. Zach chose to open his program yesterday afternoon with Rachmaninoff's Symphony No. 2 in E Minor, given for the first time here. It aroused considerable interest, if only for the sake of comparison with the Tchaikowsky Symphony No. 4, which was given at the last pair of concerts. The composer certainly knows the art of orchestration, but the work as a unit did not impress many. There is no continuity of thought throughout the work, and the *Adagio* reminds one of merely a succession of harmonic changes that succeed in arriving now.. re. It is a "riot of color" and distinctly pleasing to the ear, but no more than that.

The other orchestral part was a group of selections from Berlioz's "Damnation of Faust," "Minuet of the Will-o'-the-Wisps," "Dance of the Sylphs" and "Rakoczy March." These were given a beautiful reading and Mr. Zach was forced to acknowledge the plaudits many times over.

The soloist was Carl Friedberg, the pianist who made such a profound impression here last year. He quite maintained the reputation already made, playing the Beethoven Concerto No. 3 with fine technique and feeling.

A concert on Saturday night brought delight to a large audience assembled at the Odeon to hear Mme. Nellie Melba and her company. The diva appeared three times on the program. Her voice still retains the old sweetness and expressiveness. She "brought down the house" with her encores of "John Anderson, My Jo," by Maude Valerie White, and "Annie Laurie" and also added Tosti's "Mattinata" to her own accompaniment. The assisting artists, Beatrice Harrison, cellist; Robert Parker, baritone, and Frank St. Leger, accompanist, contributed liberally to the pleasure of the audience. Mr. Parker introduced an innovation by singing the Prologue to "Pagliacci" in English, and so fine was the diction that many in the audience really had their first glimpse of the real meaning of this fine piece of dramatic music. Mr. St. Leger's accompaniments were admirable.

Last evening at Sheldon Memorial Hall Clara Meyer, pianist, assisted by Edward Holscher, baritone, gave a delightful recital to a most enthusiastic audience. Miss Meyer's principal numbers were the Brahms Sonata No. 5 and the Sonata in B Minor by Liszt.

Perhaps the largest gathering of instrumentalists ever heard here gave a concert in the Coliseum last Wednesday night for the benefit of their charity fund. A band of 300 men played a mixed program under the leadership of Arthur Pryor. An audience of about 5,000 gathered. H. W. C.

### New Teaching Material Discussed in Meeting of Philadelphia Association

PHILADELPHIA, Dec. 4.—An interesting and profitable meeting of the Philadelphia Music Teachers' Association, President James Francis Cooke presiding, was held in the Presser Auditorium on Thursday evening. The regular

## MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 43

*If music "hath charms  
to soothe the savage  
breast", where is to be  
found the charm to  
soothe the breast made  
savage by music?*

*Albert Spalding*

*New York Nov. 30<sup>th</sup> 1915.*



Photo by Matzene

Albert Spalding, the young American violinist, has won his right to stand in the forefront of the great artists, not only through his recent successes in this country, but also as a result of his exceptional achievements in European centers.

meeting was preceded by a discussion of "New Teaching Material," by Constantin von Sternberg, this being the introduction of a feature which is expected to be of great importance to teachers. New teaching pieces of meritorious character will be discussed and played by a prominent musician, for half an hour before each monthly meeting. The address at the later meeting on Thursday evening was delivered by Percy Chase Miller, M. A., who gave a delightfully witty and potent dissertation on "The Happy Side of Music Teaching." The musical features were solos by Camille Plasschaert, a talented young violinist, and songs by Katherine Meisle, contralto, winner for the Eastern district in the competition held by the Federation of Musical Clubs, and who appeared with great success at the biennial convention in Los Angeles. The accompaniments were played by Agnes Clune Quinlan, whose rare ability in this difficult capacity has been given frequent recognition. A. L. T.

### Metropolitan Company Sings "Manon" in Philadelphia

PHILADELPHIA, Dec. 4.—The second performance of the Metropolitan Opera Company's local series, at the Metropolitan last Tuesday evening, attracted an audience fully as brilliant and even larger than that of the opening night, the name of Caruso still having potent drawing power. The opera was Massenet's "Manon," and the performance gave general satisfaction, the cast, in addition to Caruso, as *Des Grieux*, a part which he previously had sung here,

including Frances Alda in the title rôle, Scotti as *Lescaut*, Leon Rothier as *Count Des Grieux*, Andres de Seguro as *De Bretigny* and Albert Reiss as *Guillot*. Also there was a trio of more than ordinarily efficient singers in the rôles of *Ponsette*, *Javotte* and *Rosette*, namely, Lenora Sparkes, Sophie Braslau and Maria Duchêne. Polacco conducted and the work of the orchestra under his bâton was excellent, though the volume of tone at times might advantageously have been restrained. A. L. T.

### Steubenville Audience Delights in Sue Harvard's Singing

STEUBENVILLE, OHIO, Nov. 28.—Thanksgiving night in Westminster Church brought a splendid trio of artists in Sue Howard, soprano; Robert A. Sherrard, organist, and Carl Bernthaler, pianist. Miss Harvard sang charmingly two groups of songs and added several encores. Messrs. Sherrard and Bernthaler proved masters of their instruments. Interest centered in Miss Harvard's work and she fully justified the high reputation which had preceded her here. A veritable ovation was given the soprano.

### Melrose Choral Society in Miscellaneous Program

MELROSE, MASS., Nov. 23.—The Chamade Choral Society of women's voices, Albert W. Snow, conductor, gave its eighteenth concert last evening to a large audience in Memorial Hall. Five mem-

bers of the Boston Symphony Orchestra, Herman H. Goldstein, first violin; Huber Sauvlet, second violin; Franz Hain, first horn; Heinrich Lorbeer, second horn, and Alfred Holy, harp, assisted the singers, and Mr. Holy was heard in a group of harp solos. The chorus sang miscellaneous part songs with zest and an apt adherence to the capable and artistic directing of Conductor Snow.

W. H. L.

### Clarence Eddy in Concert at Oakland, Cal.

OAKLAND, CAL., Nov. 26.—Two new compositions appeared on the program given recently by Clarence Eddy, organist, at the First Presbyterian Church, Oakland. The "Pastorale Sorrentino," by Pietro A. Yon, and "Saki" from the Persian Suite of R. S. Stoughton were the numbers given their initial hearing here by Mr. Eddy. The program was a varied one, including compositions of Eckert, Gounod, Guilman, Scarlatti, Schubert and Sidney Homer.

### Van der Veer-Miller Joint Recital in Abilene Evokes Editorial Comment

ABILENE, TEX., Dec. 4.—The local Reporter commented editorially upon the fine recital given recently at the Simmons Auditorium by Mme. Nevada Van der Veer and Reed Miller. Hundreds heard these fine artists, who appeared here through the efforts of the Abilene Choral Club, which is now endeavoring to bring Geraldine Farrar.

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## THREE CONCERTOS ON HUTCHESON PROGRAM

Pianist Plays MacDowell, Liszt  
and Tschaiakowsky, Mr.  
Damrosch Assisting

Ernest Hutcheson made his first New York appearance of the season at Aolian Hall last Saturday afternoon. He played only concertos—three of them: MacDowell's in D minor, Tschaiakowsky's in B Flat Minor and Liszt's in E Flat, with the New York Symphony Orchestra to supply the orchestral background. The practice of consecrating a whole entertainment to such solid fare is very seldom attempted in these parts (even piano recitals of sonatas exclusively are not looked upon with an auspicious eye) and, in truth, it does not deserve extensive emulation. Over in Germany, where musical delights are taken in heavy doses, such things pass as fit and proper. Here, good folk rather balk at a meal consisting of successive roast beef, roast lamb and roast goose.

However, when such a feast comes but once a year—or even less often—and when the chef is such an expert as the distinguished Baltimore pianist the banquet is sure to be well attended. So large was the audience last Saturday that the unknowing might well have believed that programs, concertos long, were the very bread of life to local concertgoers. The gathering included not only harmless, necessary laymen, but musical luminaries such as Josef Hofmann, Godowsky, Harold Bauer, Katharine Goodson, Percy Grainger, Howard Brockway, Arthur Shattuck, John Powell, Sigismund Stojowski, Eugene Heffley, Walter Rothwell, Arthur Mees, David Mannes, Francis Rogers and Yolanda Mero. The appetite of the audience appeared to increase by what it fed on and at the end of a strenuous afternoon they demanded and obtained three encores.

Even had Mr. Hutcheson's performance of the concertos been less brilliant and remarkable than proved the case, he would still have induced admiration and respect by the endurance and facility with which he carried the tremendous program through. The Liszt concerto found him as fresh and as untired as the MacDowell. And his physical resources seemed ample to carry him through three more works of like dimensions. But his work throughout the afternoon was vastly more than a feat of strength. Mr. Hutcheson played better than at any of his recent appearances here. He displayed astounding technical prowess and assurance, commanding intellect and unflinching musical perception. MacDowell's lovely concerto blossomed into a thing of joy under his fingers. In its exposition were poetry, fancy, delicacy and fleetness. Fire and virile exhilaration coursed through the Tschaiakowsky and the Liszt works, heightened and set off by a mordant rhythmic feeling. And in everything one felt the splendid unflinching poise of the artist. It takes such a pianist and such playing to carry a program of this kind to success. And it is a tribute to his abilities that nobody wearied of it before the end.

Mr. Damrosch supplied the pianist with well adjusted accompaniments.  
H. F. P.

## NEWARK HEARS JOINT RECITAL

May Peterson, Sara Gurowitsch and Mr.  
Dadmun Win Esteem

Three important artists of the Music League of America, May Peterson, soprano; Sara Gurowitsch, cellist, and Royal Dadmun, baritone, were heard in a concert in Newark on Dec. 1. The concert, which was given in Wallace Hall, for the benefit of the Home for the Friendless, was highly successful in every way. A varied program was presented, and so enthusiastic was the reception given all three artists that the concert is said to have gone down in the musical annals of Newark.

Great interest was manifested in Miss Peterson's first appearance in that city, due to the reports of her success at the Opéra Comique in Paris. Critical observers were particularly pleased with her refined style of vocalization and her intelligence in expressing deep feeling. Her fine breath control was also remarked upon favorably. In her performances of Popper's Polonaise de Concert and Spanish Dance, and andante by Gluck and Rimsky-Korsakoff's "Song of

India" Miss Gurowitsch again revealed her marked abilities as a cellist.

Mr. Dadmun's voice, smooth in texture, of full volume, and mellow quality, was used with thorough knowledge of the art of singing. His polished interpretations were examples of delicate phrasing and pure diction.

## STIRRING "SAMSON" GIVEN BY DR. CARL'S SINGERS

Noted Organist Directs Splendid Performance with Popular Soloists  
and His Choir

All the eloquence and beauty of "Samson" were given to an audience in the Old First Presbyterian Church, New York, on Monday evening, Dec. 6, when the distinguished organist, Dr. William C. Carl, assisted by the choir of the "Old First," presented the Handel work.

Rich as the Old First church is in musical memories and tradition, it is doubtful if a finer performance has been given within its walls than this one hundred and fifty-ninth recital, for which "Samson" was chosen. Dr. Carl is one of the rare organists whose fine musicianship is combined with human understanding and feeling. Certainly, the most indifferent auditor could not have heard his playing of last evening without grasping in some measure the human intensity, the stormy despair and sorrow of the enslaved giant which the music unfolded under Dr. Carl's reading. The high light was in the third part—the crashing music as the temple falls.

Bechtel Alcock's rich tenor voice was admirably heard in the "Samson" rôle. He sang in finished style and with discriminating understanding. There is a fluid beauty in his tones that served worthily to impart the despair and pathetic desolation of the blinded Samson. Margaret Harrison, soprano, was a convincing Delilah. With Claire Spencer, alto, and Henry G. Miller, basso, it is doubtful if Dr. Carl could have chosen a more capable quartet. David McK. Williams at the piano and B. Klatzkin and M. Schlossberg, trumpet-ers, added to a performance that evoked the unstinted enthusiasm of its auditors.  
M. S.

One hundred guarantors have pledged themselves to back the music festival planned for May 8, 9 and 10 in Syracuse, N. Y.

## STOKOWSKI'S MEN IN CONCERT AT DAYTON

Philadelphia Orchestra's First Appearance There Proves  
Highly Successful

DAYTON, O., Dec. 3.—The Philadelphia Symphony Orchestra, with Leopold Stokowski as conductor, paid its first visit to Dayton last Tuesday under the auspices of the Civic Music League, playing before a very large audience in Memorial Hall.

Despite the bad acoustic properties of this hall for ensemble work, the orchestra gave a very beautiful concert. It is a remarkable orchestra, and under Stokowski's guidance plays exceedingly well. Mr. Stokowski while conductor of the Cincinnati Symphony Orchestra made many friends in Dayton when that orchestra was brought here many times under Mr. Thiele's direction, and on Tuesday he was given a very enthusiastic welcome back.

The program included Smetana's Overture to "The Bartered Bride," Tschaiakowsky's Symphony, No. 4, and the "Caucasian Sketches" of Ippolitow-Ivanow. The soloist was Thaddeus Rich, violinist, who played with exquisite tone quality the "Romance" of Wieniawski.

Following the concert a supper was given for Mr. Stokowski, Mr. Rich and Mr. Judson by the Board of Directors of the Civic Music League.

On Thursday evening at the Y. W. C. A. Auditorium the Apollo Club, under the leadership of Gordon S Battelle, opened its series of three concerts. A large audience greeted this popular club, and the members sang a splendid program exceptionally well. The soloist was John Barnes Wells, the New York tenor, who has hosts of friends here. He has grown very much artistically since his last visit, two years ago, and his voice and musicianship and authority deeply impressed his hearers. Kyle M. Dunkel was the accompanist for the soloist and for the club and shared in the honors of the occasion. The club sang a most attractive program, concluding with Dudley Buck's setting of Longfellow's "The Nun of the Nidaros."

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## CHICAGO'S MOST NOTABLE WEEK OF OPERA

Geraldine Farrar Makes Her First Appearance with the Company in Roles of "Tosca" and "Carmen" and Creates a Highly Favorable Impression—Muratore a Superb "Don Jose"—"L'Amore dei Tre Re" Receives Its Initial Production by the Campanini Organization with Edvina, Whitehill and Ferrari-Fontana in Striking Characterizations—"Ring" Cycle Advances to Second Stage

Bureau of Musical America,  
624 Michigan Boulevard,  
Chicago, Dec. 6, 1915.

BRILLIANT as the first two weeks of the season of the Chicago Opera Company were, the third surpassed them. It was distinguished, first by the initial appearance of Geraldine Farrar, and those other distinguished visitors from the Metropolitan Opera Company of New York, Frances Alda and Edoardo Ferrari-Fontana. Then there is also to record the first performance of our own company in Montemezzi's master-work, "L'Amore dei Tre Re," and the production of Wagner's "Die Walküre" as the second of the "Ring" cycle on Sunday afternoon.

Taking the list in regular order, we heard "Tannhäuser" for the second time Monday evening with the same cast which sang the work at its première, MacLennan, Whitehill, Van Dresser and Rose all contributing to an exemplary ensemble, with Pollak at the conductor's post. Then came "Tosca" for the first time this year with Geraldine Farrar in the title rôle, Bassi, as Cavaradossi, and Ancona, as Scarpia; Maestro Campanini conducting.

Miss Farrar's vocal and histrionic conception of *Floria Tosca*, like her *Carmen*, which will be discussed later, is a delineation of broad lines and vivid colors. Miss Farrar has learned much from her recent brief experience in the "movies." She has discovered how to accentuate all her actions, and her emotions and moods, so that not only the moments of great stress or excitement imbued with force and intensity, but the more reposeful expressions of love, of meditation, of introspection are also toned down and made more telling by a more subtle treatment.

From the vocal standpoint, we find Miss Farrar in the front row of singing-actresses of the day, and while a sensuous tonal quality is rarely heard in her singing of the music of "Tosca," it has an instant appeal by the fact that it is sweet and beautiful when the mood is one of even tenor and content; that it takes on depth and volume in the more dramatic moments and in the moments of struggle and excitement becomes strident and even harsh. Her "Vissi d'Arte" was given with much beauty of tone and refinement of style.

In Amedeo Bassi, Miss Farrar had a worthy companion. His singing was of unusual artistic worth, and he also acted with conviction and fervor. He never sang this rôle with better effect than last Tuesday evening.

Mario Ancona was not so happily cast as *Scarpia*. True, he was given but short notice for the preparation of the part, and, though he sang with his accustomed vibrant tone and with suavity of style, he was but the conventional *Scarpia* and in no wise put forth that realism and terror-inspiring mien of the ideal autocrat of Rome.

In saying that Campanini wielded the baton, we are asserting that the performance was a great one. After the second act, there were a dozen curtain calls, bringing forth Campanini, who was kissed by Farrar before an audience which filled the theater. The act was an acknowledgment of the reported osculatory salute bestowed when the contract between Campanini and Farrar was signed last spring.

### Muratore's Remarkable Performance

Wednesday evening, with a repetition of "Monna Vanna," gave Lucien Muratore, the great French tenor, his opportunity to make another operatic sensation. Enthusiastic Chicagoans claim that in this artist they have another Caruso, while some predict for him the vogue of Jean de Reszke. That he dominates such operas as "Monna Vanna" and Massenet's "Werther" and that he is one of the most consummate artists we have had on our opera stage in many years need not be reiterated. He brings to his work a wonderfully keen sense of the artistic, of the appropriate

in stage action, in expression of mood and sentiment and in refinement of diction. His *Prinziville* is an heroic character study and, from a musical point of view, a masterpiece.

Charles Maguenat gives a vocally impressive portrayal of *Guido*, and Journet, Dua and Nicolay again handled the smaller rôles well. Marguerite Beriza accentuated the very good impression which she made at her début. She is an artist of refined style.

Thursday evening's performance of Charpentier's "Louise" gave Edvina, Dalmorès, Maubourg and Dufranne their third appearances in this work.

"Carmen," with Miss Farrar as the gypsy, Muratore as *Don Jose* and Frances Alda, from the Metropolitan Opera, as "guest," was in truth a gala performance. Not only the fine ensemble of principals, the gorgeous display of scenery, chorus costuming, and the direction of the opera by Campanini, but a considerable advancement of the price of seats, with the fact that the Auditorium was completely sold out, served to make last Friday evening an exceptional occasion.

Miss Farrar's interpretation of the title rôle, anticipated for some time, proved a moving one, from her first entrance to the very end of Bizet's work. It was an interpretation full of strong animal instincts and passions. There was little subtlety, there was no mincing of pretty airs or refinement of deportment. It was a wayward, unscrupulous coquette, who toyed with the men brought into her sphere, and who were quickly and ruthlessly discarded after she had tired of them. Even when her death was imminent she still retained her egoistic, self-willed independence.

Much more fascinating in appearance and youthful than many of her predecessors, Miss Farrar enacted her rôle with realistic faithfulness. Vocally, she did many things which were musical and artistic, and she scored a genuine triumph.

Muratore's *Don Jose* was a portrayal on heroic lines. It was no weakling which this great French artist presented in the rôle of the love-enmeshed dragoon; it was an illusioned and finally, desperately disappointed man, and in his entire handling of both the musical and dramatic elements, he was the superb singer and actor. He shared very largely in the success of the evening.

Hector Dufranne was a vigorous, often sonorous *Escamillo*, and Frances Alda, as *Micaela*, certainly did some beautiful singing both in the duet with Muratore in the first act and later in her air in the third.

In the minor parts of *Frasquita* and *Mercedes*, Myrna Sharlow and Irene Pawlovskia were more than adequate. Journet made a pompous and imposing *Zuniga*, a weighty and vocally impressive performance. Campanini gave his usual masterly reading of the score.

### The "Tre Re" Première

Saturday afternoon's first advancement of Montemezzi's turgid opera "L'Amore Dei Tre Re," anticipated by the Boston Opera Company production earlier in the season, was the first big novelty given by our own company. In its presentation, we heard again Edoardo Ferrari-Fontana, the Metropolitan tenor, who had sung the rôle of *Avito* at the former performances of the opera here, and we heard Clarence Whitehill in the dramatic rôle of *Archibaldo*, Louise Edvina as *Fiora* and Graham Marr as *Manfredo*. In general, the ensemble presented by our company was perhaps more perfect and homogeneous than that of former performances, and also in the matter of scenic opulence and effect. Saturday's representation was on a higher plane.

Mme Edvina's conception of the rôle of *Fiora* was less demonstrative and more repressive than that of Mme. Villani. Her singing was essentially finished and refined. Ferrari-Fontana's *Avito* is a masterpiece of singing and acting, and in Whitehill's *Archibaldo* we had a vocal interpretation of unusual excellence and a dramatic portrayal of gripping power.

Graham Marr, though he sang with

good vocal tone and with distinction of style, was not so happy in his assumption of the rôle of *Manfredo*. He hardly entered into the tragic depths of the work.

Lillian Gresham, Myrtle Moses and Myrna Sharlow sang the small rôles acceptably.

Rodolfo Ferarri was in his element in conducting this latest of the modern Italian operatic scores. He gave to the reading of this music melodic sweep and tonal suavity.

The Saturday evening production of "Il Trovatore" presented Eleonora de Cisneros, Rachel Frease-Green, Hazel Eden, Giuseppe Corallo, Mario Ancona and Constantin Nicolay, with Attilio Parelli as conductor.

Miss Frease-Green who had been heard as *Leonora* a few seasons ago repeated her impersonation with the same vocal brilliance and style as before. The *Azucena* of Mme. de Cisneros was one of authoritative dramatic quality and of vocal richness. Ancona's *Count di Luna* may easily be reckoned among the baritone's finest delineations, and the youthful tenor, Corallo, as *Manrico*, disclosed a voice of very pleasing timbre, well trained and of extraordinary promise. He is on his way to the East, coming from South America. Only in the early twenties, his acting is somewhat stiff, but this defect will be overcome, no doubt, with experience.

Parelli conducted with much spirit.

### The "Ring" Cycle Advances

Director Campanini is particularly fortunate in the members of the German division of the Chicago Opera Association this year. Such artists as Claussen, Whitehill, MacLennan, Pollak, Van Dresser, Goddard, De Cisneros and Loomis Taylor stand for German art in the finest sense.

Last Sunday afternoon and evening, the second of the cycle of "Nibelungen" dramas, "Die Walküre," was presented to another capacity audience by the artists mentioned above, and not only in numbers did musical Chicago pay homage to the performance, but also in unbounded enthusiasm.

Since Julia Claussen was last heard as *Brünnhilde*, she has grown much in musical stature and in the dramatic understanding of this heroic figure. She sang with wonderful power and tonal beauty. Thoroughly conversant with the traditions of the Wagner style and its ideals, she gave a characterization at once eminent and highly artistic.

Clarence Whitehill's *Wotan* was again an exemplary impersonation of this, one of his favorite rôles. Authoritative from the interpretative standpoint, it was also vocally a most worthy achievement.

His "Farewell" in the last act will remain long in the memory of Wagner enthusiasts for its poignancy of expression and depth of feeling.

Francis MacLennan's *Siegmond* is a strong and vigorous representation. There is less of the weakling fugitive in his conception of this rôle, and more of the hero who succumbs only to Fate and numbers. Vocally the rôle is among his very best offerings. The "Spring Song" was sung with a wealth of tone and with fine shading.

Marcia Van Dresser was a comely *Sieglinde*. Her voice was somewhat light in the lower registers, but of good power and resonance in the upper tones. James Goddard made a forbidding *Hunding* and sang the short rôle effectively, and Eleonora De Cisneros, the *Fricka*, made famous through the magnificent interpretation accorded it by Mme. Schumann-Heink, who was unable through indisposition to sing last Sunday, accomplished the trying task of singing this music on short notice most creditably.

The eight *Valkuries* were by far the best looking daughters of *Wotan* that have ever been gathered together here at any performance of "Die Walküre" within memory.

Though the consideration of the conducting of the drama has been left for the last, it must be recorded that, in Egon Pollak, Mr. Campanini has discovered a rare jewel. Such orchestral nuance, such overwhelming tone power, such blending of instrumental colors and

such elasticity have seldom been read into the Wagner scores.

Pollak interpreted the work with consummate mastery, a few slips of the brasses alone slightly marring the otherwise perfect playing of the orchestra.

Loomis Taylor too, deserves much praise for his picturesque stage and light effects.

MAURICE ROSENFELD.

## LOIS EWELL SINGS FOR MR. HAYWOOD'S GUESTS

Soprano Provides Program at Reception Given by Vocal Master for His Teacher, Mr. Myer

Frederick H. Haywood, director of the Haywood Operatic and Vocal School of New York City, gave a reception to his teacher, Edmund J. Myer, who returned to the city a short time ago from nine



F. H. Haywood

years' teaching in Seattle, on the evening of Dec. 1, at his residence-studio, 331 West End Avenue. Before an exceptionally brilliant gathering of prominent musicians, one of Mr. Haywood's professional pupils, Lois Ewell, leading soprano of the former Century Opera Company and now appearing successfully on the concert stage, gave a program of twelve songs by American composers, comprising works of Mary Helen Brown, Hallett Gilbert, A. Walter Kramer, Marion Bauer, Floy L. Bartlett, Harriet Ware, Fay Foster, Bruno Huhn and James P. Dunn.

Miss Ewell was in the best of voice and sang the entire program in her usual finished manner, displaying a voice of much beauty and warmth, and interpretative ability of a high order. Especially brilliant were her high tones, which were round, pure and of bell-like quality.

Mr. Myer, who taught for a number of years in this city before going West, and has to his credit as pupils many of the prominent concert singers now appearing before the public, brought with him from Seattle a young tenor of twenty-two years, Theo Karle. The writer had the pleasure of hearing him in the "Cielo e Mar" aria from "Gioconda" and he disclosed a tenor voice of unusual beauty and warmth. He has a remarkable range and sings B flat with no more effort than the lower tones. His high tones are of a pure quality and his voice is even in all the registers.

H. F.

### Reed Miller to Make His Fifth Appearance with Boston Chorus

For the fifth time Reed Miller, the well known tenor, has been engaged as soloist with the Handel and Haydn Society of Boston for its concerts on Dec. 26 and 27. Mr. Miller and his wife, Nevada van der Veer, the gifted contralto, are filling engagements in Toledo, Ohio, on Jan. 5 and in Chicago on Jan. 18. They appear with the New York Philharmonic on Jan. 25 and 26 and at the Academy of Music in Brooklyn on Jan. 27.

### Annie Louise David to Make Fourth Appearance with New Jersey Club

Annie Louise David, the prominent harpist, will be the soloist with the Mendelssohn Glee Club of Elizabeth, N. J., on Dec. 16. It will be her fourth appearance with this club. On the following day Mrs. David and John Barnes Wells will be the soloists with the Garden City (L. I.) Choral Club, of which Harriet Ware is conductor. Mrs. David will be one of the soloists on Christmas Sunday morning at the Church of the Pilgrim, Brooklyn, A. Y. Cornell, musical director.

### Activities of Mary Warfel Include Joint Recitals with Marie Rappold

Mary Warfel, the popular American harpist, has appeared in several concerts lately with Marie Rappold, the soprano. Miss Warfel has been heard in Jersey City and in Plainfield, N. J., each of which cities welcomed her warmly. In her home city, Lancaster, Pa., Miss Warfel will participate in a unique concert on Dec. 15, when she gives a joint harp recital at the Iris Club with Ada Sassoli.



## "OTELLO" SPLENDIDLY SUNG IN BOSTON

Rabinoff Cast Notable in all Respects—A Novel Conception of "Mephistopheles"

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, Dec. 5, 1915.

"OTELLO" was added to the list of the performances of the Boston Grand Opera Company last Monday night at the Boston Opera House. The performance was notable, with Luisa Villani as *Desdemona*; Zenatello in the title rôle; George Baklanoff, *Iago*; Romeo Boscacci, *Cassio*; Paolo Ananian, *Montano*; Alfred Kaufman, *Ludovico*; Palmiro Aleotti, *Roderigo*. Mr. Moranzoni conducted.

Mr. Zenatello gave a superb performance, in fact, the best interpretation of the title rôle he ever gave in this city. He had sung the part often under Henry Russell's management. For a rarity, here is a tenor who has the voice and also the dramatic art which the part demands. The opening phrase was the phrase of a hero. In each scene, from the glorious love music of the first act to the frantic passion which brings the final tragedy, Mr. Zenatello seemed

to have at his command every resource of the dramatic singer.

Mme. Villani was the most human, the most appealing *Desdemona* we had ever seen. For once, *Desdemona* was a living, suffering woman, and the music was nobly sung. Mr. Baklanoff's *Iago* had a hundred fine strokes to recommend it and Mr. Boscacci's *Cassio* was capital. The chorus surpassed itself, and Mr. Moranzoni's reading of the score is greater by far than his reading of the same score two seasons ago. Furthermore, the new scenery for "Otello," which Josef Urban designed for Mr. Russell's Paris performances of the opera, was seen here for the first time, and made a very deep impression. All in all, this was the sort of performance which the greatest opera company would not be able to give unless every factor worked exceptionally well for the good of the whole.

On Tuesday there was given a repetition of "La Bohème," and Mme. Villani, whose voice is not exactly the voice for *Mimi*, substituted suddenly for Maggie Teyte. Riccardo Martin was the *Rodolfo*, Thomas Chalmers an excellent *Marcello*, and other members of the cast were as in the previous performance of Puccini's opera.

An astonishingly interesting performance of Gounod's "Faust" was given on Wednesday evening. First of all, there was the *Mephistopheles* of Mr. Baklanoff, a figure which dispenses with some of Gounod's paraphernalia and is far from the hero of the poem. This was, instead, the gray-cloaked Friar of another "Faust," and was probably suggested to Mr. Baklanoff by certain features of the *Mephistopheles* of Chaliapine in the "Mefistofele" of Arrigo Boito. At any rate, the impersonation was wonderful for its subtlety, its lack of exaggeration, its quiet but not the less impressive force. It might be objected that this was not the *Mephistopheles* of the French librettists and composer. No, but it was a *Mephistopheles* which gave the breath of life to the outmoded score of Gounod.

Under these circumstances the opera itself took on fresh life, lost its hackneyed manner, and was happily revitalized by other interpreters of only less distinction than Mr. Baklanoff. Felice Lyne was the *Marguerite*, and she preserves with rare skill the illusion of girlhood and of innocence even after the fall. She, too, triumphed by simplicity and the careful adjustment of values, the sure, steady attainment of climax. Mr. Zenatello again displayed his big voice as *Faust*. Thomas Chalmers was an excellent *Valentine*, soldierly in appearance, defiant in his bearing. Mr. Chalmers is undoubtedly one of the most interesting members of this company.

The original Walpurgisnacht ballet was interpolated, as the original score asked, in the fourth act. The music is dull. The ballet was delightful, a gorgeous spectacle.

"Cavalleria Rusticana," as sung on Thursday night, introduced a new element in the person of Luisa Villani, whose performance was spoken of as having excelled in its dramatic character. On Saturday afternoon "Rigoletto" was performed.

OLIN DOWNES.

### Tonkünstler Gives Philip Scharwenka Work Dedicated to Society

In honor of Philip Scharwenka, the first performance of two of his compositions, dedicated to the Tonkünstler Society, was given before members of the society at a musicale in Memorial Hall,

Brooklyn, Dec. 7. The first, a trio for piano, violin and viola, in three movements, was played by Alexander Rihm, piano; Richard Arnold, violin, and Carl Binhak, viola. The other Scharwenka composition given its initial performance was a String Quartet, No. 2, D major, Op. 120, played by Richard Arnold, first violin; August Roebbelen, second violin; Carl Binhak, viola, and Ernest Stoffregen, violoncello.

The Mozart Sonata for two pianos was played by Eduard Weiss and Alexander Rihm, and songs by Fischer, Jensen, Barbireli and Strauss were given most effectively by Adelaide Fischer, the soprano, with Alexander Rihm at the piano.

## GEORG WALCKER

### BASSO

Georg Walcker, engaged last season at the Cottbus Municipal Opera, presented himself to the Berlin public Sunday night as the *Cardinal* in Halevy's "La Juive" at the Deutsches Opernhaus.

The *Cardinal* requires a real basso-profundo—none of your versatile bass-baritones is adequate here. In this respect Georg Walcker meets all requirements in an unusual degree. The sonority of his gorgeous voice is intensified as he proceeds downward until he reaches a low E flat that peals forth like the tone of an organ. Moreover, Herr Walcker has really learned to sing and employs *bel canto* throughout all his registers—a characteristic none too common among basses. His style is distinguished and his tone always noble, and besides his marked vocal gifts he revealed a decidedly interesting conception of his rôle. His *Cardinal* is rather more venerable than most others we have seen, but certainly none the less effective for that reason.

The Deutsches Opernhaus has been on the lookout for a genuine low bass for a long time and he has now been found. The advent of the basso made a profound impression. As soon as he had sung the cavatina in the first act he had completely won his public.—Dr. O. P. Jacob, in *Musical America*.

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## American Art Songs For Russia

Constance Purdy Believes that We Should Reciprocate for Fine Music Sent to Us from Russia by Introducing Best American Works to Czar's Realm—America Soon to "Find Herself" Musically as Russia Has Done

IT is always interesting to meet a specialist who is not limited to his particular field, especially when she has the added attraction of being modest. A specialist of this type is Constance Purdy, who sings songs in many languages equally well, but who is best known as an original interpreter in the field of Russian song. Miss Purdy modestly explained to a MUSICAL AMERICA interviewer that she did not consider herself proficient in every branch of Russian song.

"The national song," she said, "is quite different from the folk-song. You realize the impossibility of doing justice to the Russian folk-song when you hear a group of Russian women singing as they come through the fields strumming the balalaika of a quiet Sunday afternoon. The folk-song is a thing of the soil; it is hereditary, and only a native knows how it should be sung. There have been many singers who have attempted the Russian folk-song in concert here in America, but scarcely any have given it the original, native flavor that is so difficult to reproduce."

### Her Cosmopolitan Education

We may well consider Miss Purdy an authority on all this, for, although she received her musical education in America, she has lived in Russia five years, hers being the only American family in Moscow at the time. Even a native son of Russia compliments her upon her excellent Russian, and the Russians are not flatterers by any means. Her facility in acquiring a language is not to be wondered at when we realize that she spoke Spanish before she could speak English (she lived in Mexico as a child), studied in France and Germany and then in Russia.

She made a close study of Russian life, literature, art and music, and all these broadening influences are brought to bear upon her artistic interpretations. Miss Purdy was one of the pioneers in introducing the Russian song as an art song in America, long before it became



On the Left, Constance Purdy, Soprano, with Her Accompanist and Personal Representative, Mabel Hammond, in the Music Room of Her Summer Home, Ellsworth, Me. On the Right, Miss Purdy and a Feline Companion

so popular that almost every recitalist includes at least one in his program. She has a wonderful library of Russian music in her home, where you may see almost entire Russian interiors transplanted bodily, even to the furniture, wooden carvings, brass lamps and pictures of the gloomy Russian forests that kindle the imagination.

### Parallel of Russia and America

Although Miss Purdy is closely akin to the Russian in her sympathies, she is as patriotic an American as one can find. In speaking to the present writer about music in America, she drew a parallel between America and Russia in musical growth. "America and Russia are both growing countries. Russia is only finding herself now, and America will follow if she gets the proper encouragement. I have always encouraged American composers of songs, and I have never given a program without including at least one group of American songs."

Miss Purdy remarked that she wondered why several very fine songs had

not been mentioned in MUSICAL AMERICA by those who had been requested to submit a list of their ten favorites. Among her selections she surely would have numbered Henry F. Gilbert's "Pirate Song" and "Lament of Deidre," and Arthur Farwell's "Sound of the Deathless Voice." "As a rule, I try to avoid songs about flowers, trees, blue eyes and all the rest of that much-abused material," she said, "but I consider William Arms Fisher's 'April Violet' worthy of high rank in a list of the best American songs."

### Musical Reciprocity

Miss Purdy proceeded to advance a theory that appeared to be workable and logical, besides being original. "I believe in reciprocity," she began. "In America we hear the very best music that Russia has to offer, often by interpreters that would satisfy the most exacting Russian. There is no reason why someone should not introduce Russia to the very finest of our American songs, not 'rag-time' and the so-called 'popular'

music, but the most artistic and representative. I intended to go to Russia for this purpose last year, but the war interfered. I still hope to have the opportunity of doing this work."

Miss Purdy plans to give a series of three historical recitals showing the development of the modern Russian opera and song. She is an indefatigable worker, has translated many of the Russian songs into English, and is still continuing to work faithfully to perfect her art, as a "student," she says. One must feel that more "students" of this type would bring us into the closest and most authentic contact with the best in music that other nations have to offer.

H. B.

### Boston Symphony and Kreisler in Engaging Brooklyn Program

The second concert of the Boston Symphony in Brooklyn took place on Dec. 3, when the appearance of Fritz Kreisler as assisting artist aroused even more than usual intense interest in these momentous events at the Academy of Music. The violinist played the three movements of Brahms's Concerto in D Major, with the orchestra. While perhaps not at his best, a condition for which the damp weather might have been partly responsible, Kreisler evoked great enthusiasm and played with plenty of energy and artistic warmth. Mozart's Symphony in E Flat Major, Rachmaninoff's "The Island of the Dead," the symphonic poem to the picture of Böcklin, and the overture "Calm Sea and Prosperous Voyage," Mendelssohn-Bartholdy, constituted an orchestral program of greater interest and truer inherent values than has been heard from the celebrated players of Dr. Muck for some time past.

G. C. T.

### Musicians' Concert Management, Inc., in New Offices

New offices have been opened in the Century Building, 1 West Thirty-fourth Street, New York, by the Musicians' Concert Management, Inc. The management includes in its list of artists for this season a number who have attained prominence both in Europe and in America.

### Scranton Hears Lecture-Recital by Blind Composer

SCRANTON, PA., Dec. 8.—Dr. Adam Geibel, the blind composer and organist, gave a lecture-recital at Calvary Reformed Church on Tuesday evening. He told how many of his compositions came to be written, illustrating his talk with vocal and instrumental pieces.

W. R. H.

Carl Keifert, for twenty years general musical director for George Edwardes's London theaters, has been engaged in the same capacity for the Charles Frohman Company in this country.

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Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

## Mrs. Strauss's Sunday Musicales

To the Editor of MUSICAL AMERICA:

I am glad that Lillian Shimberg in her letter published in your issue of the 4th inst., made reference to the "Musical Evenings" to which Frau Kirsinger of Berlin so generously dedicated her home. To the music-lover and student, newly come to Berlin, a visit to Frau Kirsinger's home was an event never to be forgotten. It meant an introduction to the artistic aristocracy of the city, and that the neophyte was then identified with that circle.

It was no unusual sight to see at least a dozen different nationalities represented at these gatherings, among them great musicians, students, composers, sculptors, painters and literati. The establishing of such music salons supplied a long felt need and provided many musicians who were unable to pay all the charges attendant on the giving of a recital, which in Berlin is expensive, an opportunity to be heard and to be identified, for a musical publication was inspired by these salon gatherings, *Der Musik Salon*, edited by M. Lubowsky of Berlin. This publication had a good circulation and reported the musical happenings of the salons.

Here, in New York, with like sympathy, Mrs. Kate Strauss has opened her spacious home at 46 East Seventy-fifth Street to musicians and their friends. I saw the announcement of this in your issue of Nov. 13, and was delighted to learn that this home where unrestrained hospitality toward artists is traditional is still further broadening its influence in this manner. I was glad to follow up this announcement with a visit to one of the Sunday Artists' Gatherings, as I remembered with keen pleasure a similar evening last winter when Mark Hambourg, the famous Russian pianist, was the guest of honor.

I am convinced of the distinct value of Mrs. Strauss's undertaking and know that these Sunday Evening Gatherings will attain the same standard as those did in Berlin and will be as wholesome an influence in the musical life of the city. It was gratifying to note that these gatherings have a direct appeal not only to the musician but to men and women in other walks of life, painters, doctors and literary folk.

These artist gatherings are to be held every Sunday evening during the winter.

BENJAMIN ADLER.

46 East Seventy-fifth Street  
New York, Dec. 5, 1915.

## College Songs

To the Editor of MUSICAL AMERICA:

The writer of your editorial, "Dearth of Original College Songs," in a recent issue, evidently forgot Princeton's "Old Nassau," when he stated that all American college songs are but an echo of, or set to, some old air. "Old Nassau" has the distinction of being not only original, but also a happy combination of good words and good music.

The death, last week, in Trenton, N. J., of Karl Langlotz, the composer of the music, lends, sadly, special point to the following facts, taken from the volume on "Old Nassau," published and

edited by W. S. Conrow. The words of "Old Nassau" won the prize offered in 1859 by "The Lit" (an undergraduate publication), for the best college song. They were by Harlan P. Peck, class of '62, and were first sung to "Auld Lang Syne," which proved unsatisfactory. Karl Langlotz, the son of a musician at the Court of Saxe-Meiningen, had come to America in his nineteenth year and had later been appointed a member of the Princeton faculty as "instructor in German." He also gave private lessons in music and fencing. (Thus a musician "was among the first to introduce athletics into Princeton college life!") Langlotz was urged to set "Old Nassau" to music and finally assented, completing his composition in the space of an afternoon. Thus, though the composer was of European birth, Princeton's song is evidently the materialization of the "atmosphere of an American college" as well as an entirely original poetical and musical conception "in praise of Old Nassau!"

Yours very truly,

KENNETH E. SHEA.

New York, Dec. 5, 1915

## "Old Nassau" and Its Composer

To the Editor of MUSICAL AMERICA:

In connection with the discussion in your columns of the so-called dearth of "original" college songs, it may be permissible for a Princeton alumnus to call attention to the place of Princeton's "Old Nassau" among the songs of American colleges. This is especially timely in view of the death last week of Karl Langlotz, composer of "Old Nassau."

It must be remembered that Langlotz composed this setting to a Princeton undergraduate's prize poem while an instructor at the college. As to the result, we have the estimate of "Old Nassau" by W. J. Henderson, who said in the *Sun*:

"There is solid music in this song. The first section is built of the same stuff as the great chorales of Luther and Bach. The refrain has the rhythm and vitality of a great marching song. Langlotz builded better than he knew. His Nassau hymn is strong and elemental. It starts movement in the blood of men who are not sons of Princeton."

Men of various colleges will testify that the latter statement is true. As to the reverence of Princeton men for the song, one frequently hears them express a wish that our national anthem might thrill them as much as does "Old Nassau." This spirit is shown by the fact that when they sing "In praise of Old Nassau" it is always as a ceremonial and never as a "show piece." If you want to see a mortal in extreme discomfort you should observe a Princeton man (or a group of them) in a drawing room when some gushing damsel makes this plea:

"Oh, Mr. Blank, won't you please sing 'Old Nassau' for us?"

Wishing to be tactful, the poor fellow stammers out something to the effect that the song doesn't sound well except when sung by a big crowd.

A peculiar thing about "Old Nassau" is that a traditional way of singing it has been handed down—an interpretation which cannot be transcribed in musical notation and which is difficult of acquirement by a non-Princeton crowd. For that reason it has been found impracticable to sing the song with band or orchestra accompaniment. Further, a talking-machine record of "Old Nassau," which has been made by a prominent singer (who has doubtless heard Princeton men sing it), does not present it with the proper rhythm and phrasing. The only occasions when the writer has ever heard "Old Nassau" sung with exactly the right expression by a non-Princeton gathering have been when it has been sung by the University Glee Club of New York.

Another stirring American college song of which both music and words

were written for the specific purpose of the song itself is "Lord Geoffrey Amherst." It is a song that college men everywhere delight to sing, for its rousing buoyancy is typical of the spirit of American college life.

Yours very truly,

KENNETH S. CLARK.

New York, Dec. 3, 1915.

## David Bispham Solves Problem in Portable Stage Settings

To the Editor of MUSICAL AMERICA:

In connection with my present tour in "Adelaide," it may interest your readers to know that I have devised a special plan for my scenery. Having sung for many years on the stage, I have always been amazed at the primitive manner of going about the usual stage setting, never mind how modern it may be in itself. For my two scenes, therefore, viz., the interior of a modern drawing room and the interior of Beethoven's study, I have instructed the scene painter to picture the interiors upon the opposite sides of the canvas, which is not only capable of being folded and packed, but of being made shorter or deeper, higher or lower, as circumstances may require. (That reminds me of the pupil of a vocal teacher I know who had a voice which could, as her mother declared, "sing higher and lower, longer and louder than any girl in the class.")

Besides this manifest saving of space, I have suggested, and have had built, what are called "jacks," which may uphold the scenery, with its proscenium and curtain, upon any platform of an ordinary concert hall, unless the platform be too small. Further still, I have had the most modern electric appliances so arranged as to be carried with me in boxes, so that the lighting of my stage can be perfectly carried out, even to the utmost refinement of dimming the lights and changing from daylight to evening glow, and fading into moonlight—providing the "juice is in the house."

In fact, I have in this season's offering what the Latins would call *multum*

in *parvo* and anyone witnessing the departure of my company on a train, scenery and all, would wonder how it could be possible for those innocent looking packing-cases to contain not only Beethoven's piano, but all the wicked apertures of a stage!

Very truly yours,

DAVID BISPHAM.

Fargo, N. D., Nov. 23, 1915.

## Première of Alfvén's Third Symphony.

To the Editor of MUSICAL AMERICA:

In your issue of Nov. 27 your Chicago correspondent states, and you give prominence to the supposed fact in the caption of the article, that the Chicago Symphony Orchestra gave Hugo Alfvén's Third Symphony its première in America at the pair of concerts of Nov. 19-20.

Permit me to call your attention to the fact that this symphony was given its American première at the second concert, season of 1914-15, of the Minneapolis Symphony Orchestra, Emil Oberhoffer conductor, on Friday evening, Nov. 6, 1914.

While the circumstances may be of no great importance, it may be just as well to have credit and honor, such as there may be, given where it belongs, and for this reason I am calling your attention to the inadvertence on the part of your correspondent and the usually accurate editor of the Chicago program book. May we ask that you make a correction in your columns? Very truly yours,

WENDELL HEIGHTON,

Manager Minneapolis Symphony Orchestra.

Minneapolis, Dec. 1, 1915.

## The Highest Intellectuality Demanded of the Truly Great Artist

To the Editor of MUSICAL AMERICA:

I would like to add my little word to that of Miss Birkins in the "Open Forum" of Nov. 27. Not only does it "take brains" to sing—some brains—but undoubtedly the highest degree of intellectuality is demanded of the truly great artist.

I have never talked with a recognized great singer who did not show a wide acquaintance with facts outside of his profession, and who did not show also

[Continued on page 27]

## BAVAGNOLI

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Says the New York American:  
(Dec. 3)

For the freshness which rejoiced one in the performance it is but fair to give thanks, firstly and chiefly, to Mr. Bavagnoli, the young conductor, who had charge of both operas. He informed the whole work with the reality which Verga put into his tragic story and Mascagni into his expressive music.

He restored "shadings" to which some of his more famous predecessors at the Metropolitan had paid no heed. At his suggestion the artists in the cast, at several points, phrased with delightful delicacy. And in his reading of the hackneyed "Intermezzo" he charmed one by his feeling for rhythm and color.



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# MUSICAL AMERICA'S OPEN FORUM

[Continued from page 26]

the capacity for weighing concepts in the balance and drawing logical and reasonable conclusions therefrom. One of my patients learned the scores of twelve operas during the past summer. Does anyone believe that such a mental feat could be accomplished within the confines of even a moderately vacuous skull? Probably not.

Any vocal pupil who has even half tried to be serious in his work knows that at least three of the five special senses are obliged to work at top speed every moment of the brief half hour lesson. The demand for concentration is tremendous. Not only does one "need brains to sing," but brains are the *sine qua non* of a singer's existence. Without fine mental gifts no vocalist can really hope to go very far along toward the goal of success as the world knows it.

Yours very truly,  
IRVING WILSON VOORHEES, M. D.  
New York, Dec. 6, 1915.

## Praise for Mr. Pierre V. R. Key

To the Editor of MUSICAL AMERICA:

I write in regard to the article on page 37 of your last issue, in which Mr. Pierre V. R. Key mentioned the fact that "the Metropolitan is dependent for its artistic success upon one or two dominating personalities"—namely, Geraldine Farrar, our noted American soprano, and the great Maestro, Toscanini. I wish, in the hope that these lines will reach the eyes of Mr. Key, to congratulate this gentleman, who graced the New York *World* with the sensible and sane statements already spoken of.

I am quite sure that the best and biggest part of the music loving public of New York will agree with Mr. Key's sentiments and, incidentally my own, in stating the fact that there are several great, big "holes" in the artistic standing of the opera house this year. Of course we all realize that it is a great misfortune that the powerful Master-Conductor left the Metropolitan, and that his place (so we hope) is only temporarily filled by others.

But as to Miss Farrar, who can even try to fill the vacancy left behind when "our Geraldine" is not there? Oh, I grant you, those who protest that there are competent and promising prima donnas at the opera house, but there is not one who can fill the throne that rightfully belongs to the Melrose girl. There

is only one Farrar and her glory is reserved for her till she returns the middle of February.

May we all be as glad to see her as she will be to be with us again. How do I know she will be? Ah, that would be telling secrets. Suffice it to say that a little birdie told me so, and that I know!  
BERTHE LUTHIE.

New York, Nov. 30, 1915.

## Mme. Matzenauer as a Student

To the Editor of MUSICAL AMERICA:

I was delighted with the enthusiasm shown by your Mephisto for the *Dalila* of Mme. Margarete Matzenauer. Sincere admirer as I am of that great singer, I went to hear her in "Lohengrin," and I found in her *Ortrud* a remarkable change for the better from the one she presented last season. The singer gave the difficult utterances of this Wagnerian rôle with glorious tone and no apparent effort. After the second act I overheard a discussion among a group of "standees," apparently students, one of whom made the statement that Mme. Matzenauer had of late been going over anew her previous vocal training, or, in other words, had been taking vocal lessons. Are you in a position to tell me whether she studied in Europe or in America, and who her teacher or teachers are? If the statement is true, it should give food for thought to many small singers who claim to be finished artists and who are apt to attribute their failure to the lack of appreciation on the part of the American public, rather than to their obvious limitations.

Very truly yours,

MARY V. DAVIS.

New York, Nov. 30, 1915.

[EDITOR'S NOTE:—A copy of the above letter was submitted to Mme. Matzenauer, who made the following inscription upon it:

"This statement is perfectly true. I have been studying seriously for about nine months with Mme. Delia N. Valeri of New York.  
"MARG. MATZENAUER."]

## Considers Maurel the Greatest

To the Editor of MUSICAL AMERICA:

Directly across the Hudson, high on the Jersey Shore, opposite Grant's Tomb, there is a cluster of splendid houses.

In one of these lives the greatest baritone who has ever come to "these shoals and banks of time"—the man who for voice and perfect art is without a peer in the world.

I have often wondered why, with your keen perception of musical work, and your enterprise in making this known to your great public, you have never published anything about this wonderful artist. The greatest of baritones from Battistini down will agree with me, for I know that in their hearts men have great admiration for Victor Maurel, who was chosen by Verdi to create the baritone rôles in "Rigoletto," "Falstaff" and "Othello."

These great baritones consider it an honor to have Victor Maurel's interpretive and analytical criticism applied to their work and are keen to take advantage of his illustrious presence in America for this purpose.

On a recent visit I paid him I found that Victor Maurel was also a great artist with the brush. He had transferred to the canvas many of the beautiful Hudson River scenes clearly outlined from his front veranda.

We are soon to have the pleasure of hearing Maurel in the third act of "Hamlet." This will benefit the poor, and it will also benefit the singers—tenors, sopranos, contraltos and basses, as well as baritones—who will flock to hear him at the Metropolitan Opera House in January.

Very Sincerely,

UMBERTO SORRENTINO.

New York, Dec. 6.

## MANHATTAN QUARTET HEARD

Unique Organization Active in Newark, Richmond Hill and Brooklyn

The Manhattan Ladies' Quartet, Irene Cumming, Isabel Thorpe, sopranos, and Grace Duncan and Anna Winkopp, altos, with Cornelius Estill at the piano, assisted by Aldo Ricci, violinist, was heard at the Stockton High School, Newark, N. J., on Nov. 5. Heard in quartet and solo numbers, the work of the singers was warmly received, as were the solo numbers by Mr. Estill and the young violinist, who played with marked interpretative ability. On Nov. 21 the quartet appeared at Columbia Hall, Richmond Hill, N. Y., assisting the Richmond Hill Quartet, Ernest Kampermann, director. Their offerings comprised works by Ardit, Reichardt, F. Renger, Root, Work and Donizetti. The audience crowded the hall and evinced its approval of the work of the quartet in no uncertain manner. The enthusiasm was warranted, for the artists were at their best on this occasion.

Another appearance of the quartet was on Dec. 3, under the auspices of the People's Institute of Brooklyn at Erasmus Hall High School, with Charles N. Parker at the organ. The quartet was heard in "Persian Serenade," by Matthews, and the Finale from Flotow's "Martha," arranged for the quartet, both numbers being given with that finish which characterizes all its work. Mrs. Cumming was heard in numbers by Ardit, Root, Harriet Ware and Cadman, and Miss Thorpe and Miss Winkopp in songs by Cadman, Rogers and Mesager. That the quartet members are skilled soloists their singing at this concert again made clear.

## NEW VIOLINIST HEARD

Nicholas Rivera Makes His Début in a New York Recital

Nicholas Rivera, a young Mexican violinist, appeared unheralded at Aeolian Hall on Tuesday afternoon, Dec. 7. Undaunted by two formidable counter-attractions in the form of recitals by Yvette Guilbert and Paderewski, a fairly large-sized audience greeted him at his first appearance. Mr. Rivera began with the seldom-heard D Minor Sonata of Locatelli, with Conrado Tovar at the piano. The organist who was announced to assist in the Sonata failed to appear. The balance of the program consisted of Mr. Rivera's Romance, the Ballade and Polonaise of Vieuxtemps, Kreisler's "Caprice Viennois" and "Tambourin Chinois," the Chanson Louis XIII of Couperin and Tchaikowsky's Serenade. After a temporary unsteadiness, which caused faulty intonation and an occasional lack of clarity, Mr. Rivera settled down to his work and played with good

taste and understanding. He was heard to better advantage in the more delicate compositions, which seemed to be better adapted to his particular style. The Kreisler and Couperin numbers were very well received and Mr. Rivera was liberally applauded. He will undoubtedly gain the necessary poise and artistry with more experience, and should make a favorable impression at future hearings.  
H. B.

## A GILBERTÉ EVENING

Mme. Buckhout Presents Composer and Gifted Interpreters

The first composer's evening given at the studio of Mme. Buckhout on Central Park West, New York, was that devoted to the songs of Hallett Gilberté, on Tuesday evening, Nov. 30, when the composer, assisted by Mme. Buckhout, soprano; Adele Laeis-Baldwin, contralto; Charles Osgood, tenor, and Vernon Archibald, baritone, presented his works.

A brilliant audience of invited guests, including some of the city's best known musicians, applauded Mme. Buckhout's singing of "A Rose and a Dream" and "Ah! Love But a Day," which she did very artistically, and a special round of applause was given for "Her Valentine," which Mr. Gilberté has dedicated to her. For Mrs. Baldwin's singing of "Two Roses," "Youth," "An Evening Song" and "A Mother's Cradle Song" there was warm approval, while Mr. Archibald and Mr. Osgood interpreted their numbers with excellent results. Mr. Gilberté's piano accompaniments were admirable.

Loyal Phillips Shawe Sings Artistically at Harvard Club, Boston

BOSTON, Dec. 6.—Yesterday afternoon at the Harvard Club of this city Loyal Phillips Shawe, baritone, presented a program of works by Haydn, Schubert, Wolf, Mendelssohn, Strauss, Cornelius, Foote, Townsend, Denmore, Manney, King, Batten, Cook, Homer and Damrosch. His singing was very enjoyable, because of its variety and intelligent and finished interpretation. Mr. Shawe has a manly and agreeable voice and sings with evident sincerity. Mr. Shawe was warmly applauded and recalled. J. Angus Winter played excellent accompaniments.  
W. H. L.



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New York, December 11, 1915

## SAN FRANCISCANS CRITICISED

Count Eugene d'Harcourt, who comes to America from France to investigate musical conditions in America, and who has been spending a few weeks in San Francisco, finds that the inhabitants of the city of the Golden Gate are not truly musical, that they are fond of music, but without a proper discrimination.

The distinguished Frenchman's powers of observation are greater than his powers of deduction, and in the nature of his criticism lies one of the most hopeful things about America, musically.

San Francisco should not be singled out as the scapegoat in this matter, which is applicable in a general way to the whole United States. The French are very definite, refined and discriminating in matters of art. It is part of their ideal and is a result of long evolution toward that ideal. To a Frenchman a lack in a similar respect in another must be a sad and unpardonable deficiency.

If such a quality as the Frenchman seeks were to be found in America, what would it mean? It would mean that America was prematurely old. It would mean that

this country had exercised its final test upon all musical art, and that it had come to its last and definite decisions.

It is precisely in the absence of such a condition that our hope, as a nation, lies. We are still young, still listening eagerly, gladly, impressionably, to what all the world is saying in tone. It is our time to enjoy heartily all that we can enjoy, and in most that the different nations of the world send us there is something that can be enjoyed. Discrimination, a little later on, when we know ourselves musically somewhat better, will be as inevitable as it will then be desirable.

Or, if M. d'Harcourt wishes to find with less delay an indication of the direction which our national discrimination will take, let him study carefully the work of twenty or thirty of the foremost American composers. There is the crucible in which the issues of this matter are being worked out.

## AMERICANS IN CHICAGO OPERA

Under captions such as "Americans Lend New Strength to Chicago's Opera" and "More Americans Make Debuts in Chicago's Opera," MUSICAL AMERICA has been chronicling on its first page the unusually large number of native singers already introduced this season by Cleofonte Campanini. Besides this recognition in the news columns, it is only just to Mr. Campanini that the attention of our readers be called editorially to the phenomenon that is taking place in Chicago.

Think of it! With a polyglot company, Maestro Campanini has presented in one of America's two leading opera houses a performance of "Tristan" with five Americans among the principals, and with nearly every important rôle in his "Rheingold" and "Tannhäuser" sung by a native artist. He has offered "Lucia" with an American coloratura; "Bohème" with Americans as *Mimi* and *Musetta*; "Tre Re" with two native singers in the quartet of stars; a famous American *Carmen*, and, on Nov. 29, a "Tannhäuser" in which the principals were exclusively American. Further, an American stage manager has received critical approval for his work with the company.

Besides artists familiar to Chicago, such as Olive Fremstad, Mme. Schumann-Heink, Clarence Whitehill, Eleanor de Cisneros and Florence Macbeth, Mr. Campanini has introduced these Americans to his public: Francis MacLennan, James Goddard, Marcia Van Dresser, Frances Rose, Graham Marr, Frances Ingram, Myrna Sharlow, Dora de Phillippe, Myrtle Moses, Carl van Cochems, Hazel Eden, Warren Proctor, and others who have had more or less adequate opportunity to demonstrate their ability.

Best of all, however, is the fact that most of these artists, if reports are to be believed, made good impressions and proved once more that they stand on an equal footing with singers of other nationalities. Mr. Campanini is to be commended for his fair-minded spirit in admitting so many Americans to his ranks, in these days when our opera singers have been driven by the war from service in Europe. And now that so many of them have proven their worth, he is to be congratulated on his sagacity.

Further, Americans may rejoice that, with so many American singers in its company, Chicago is hearing opera which it has a right to regard as being on the same plane with any presented in the world to-day.

## A PLEASING FUTURIST

At a concert of the Flonzaley Quartet last week these admirable players, after giving some satisfaction to the soul through César Franck and relieving any residual tension of the mind through Haydn, presented a group by the supreme arch-modernist, Stravinsky. The first number of the group was a strident morsel—peasants singing and playing on a Russian steppe—of less than a minute's duration.

Nothing could have been more spontaneous than the explosion of applause which greeted this little futuristic *moment musical*, and caused its repetition. Hearty laughter was mingled with the applause. It is seldom that our concert halls experience so refreshing a moment.

Stravinsky thus appears to be the first of the futurists to have produced a genuine spontaneous response of this sort in New York. Others have given us chords that are not chords and all the other paraphernalia of dissonance and cacophony of which Stravinsky is also a master, but none appears to have exercised the direct charm upon the sense produced by this little grotesque.

The reason is not far to seek. Where the other futurists are pompous and seek to impress and stagger with their mystic Prometheuses and their mountainous Gothic Pélleas and Mélisandes, Stravinsky is frankly flippant. Some crude peasants whanging away on exotic instruments, Pierrot balancing a feather on his nose while groaning with secret grief—these subjects

suffice him. He has humor in an extraordinary degree and genius for getting it into his music in a compelling manner. It is truly a saving grace for the futurist, at a rare one. And he has rhythm—that is, a definite and primitive rhythm of the common denominator sort catch any audience. Even where Stravinsky depicts priest intoning a chant to the accompaniment of a dismal organ, he laughs at him as a sorry figure.

Futurism becomes quite possible on these terms, for no one is obligated to take it seriously. Not that futurism should not be taken seriously, as a menace, but if its resources can be employed in such a manner as to add to the gaiety of nations, without the usual impedimenta of ponderous pretense, it may find a place among us.

Stravinsky, nevertheless, by his very success, betrays his cult—perhaps by intention. By using their own weapons to ridicule their methods, he gains the sympathy of all sane persons.

## PERSONALITIES



Louis Kreidler as Motorist

An enthusiastic motorist in Chicago's artist colony is Louis Kreidler, the former Century Opera baritone who delights in touring over the city's many miles of boulevard. The above picture, however, merely shows the baritone in every-day attire paused before his car which becomes simply a background for an artist's snapshot.

**Hammerstein**—Oscar Hammerstein has been visiting in Atlantic City, and a rumor that he may undertake the management of a theater in that resort has followed him.

**Renaud**—Maurice Renaud, after fourteen months in the trenches and one week's furlough, has now become a staff officer, so that he is in a position somewhat less dangerous than heretofore.

**Pavlowa**—An enterprising press agent has figured out that in making her moving picture version of Auber's "Dumb Girl of Portici," for which she received \$50,000, Anna Pavlowa was paid at the rate of \$1.11 second.

**Miura**—W. B. Chase, the New York *Evening Sun* critic, says that John Luther Long was so impressed with the *Butterfly* of Mme. Tamaki Miura when she appeared in Philadelphia that he promised on the spot to write a new opera libretto especially for her.

**Guilbert**—"Why should not this war which has affected the two races combine the two tongues and make it obligatory to teach French to young Americans?" asks Yvette Guilbert. "In France they begin to teach English to the children at the age of ten. Americans should establish all over the United States schools of the French language, of French songs, of French dances, of lectures, charming, gay and instructive to the youth. It is enough that some willing, active, intelligent persons should take up this matter to insure the birth of a new era for French art and French literature in America."

**Althouse**—Some three decades ago in Reading, Pa. Paul Althouse was born. Thursday, Dec. 2, was the anniversary of the event, and a number of the Metropolitan tenor's friends called at his upper Broadway apartment to remind him of the fact that he would soon be thirty. During the evening a small package was delivered at the door by an A. D. T. boy from Reading. The package proved to be a framed copy of the program of the first concert where the name "Paul Althouse" appeared in print. One of the tenor's relatives discovered the old program and sent it to the singer's mother, who had the program framed. To insure the safe delivery of the record of "his first appearance in public on the stage" at the birthday anniversary the Reading district messenger boy brought the memento to New York.

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—Photo by Cooley, Salt Lake

LUCY GATES as "Violetta" in "Traviata"

It was in this rôle that Miss Gates, the distinguished American prima donna, appeared in a season of grand opera given lately in Salt Lake and other cities of Utah, under her own management. (See page 9).



# POINT and COUNTERPOINT

SOMEbody, sending an item to us for publication, concluded it thus:

The programs will comprise the songs of some of our best known composers, who as far as possible will assist at the piano.

"As far as possible," eh! Guess that's about as far as some of them go, pianistically.

Late-comer at Concert (to occupant of aisle seat): "Is the seat next to you reserved?"

Critic: "Evidently. It hasn't made a sound since I came in."

This from the "colyum" of the Chicago Tribune:

Al is All Right.

Sir: An Irish policeman came in to buy a phonograph record. "Do you wish to hear some of John McCormack's?" I said. "Sure and I don't think much of McCormack's voice," he replied. "Why, he and Alma Gluck are the two greatest ballad singers in the world!" said I. "McCormack's all right," said he.

He was a musician and he had sacrificed a few dollars that evening by leaving his place in the theater orchestra to come to Convention Hall, where Mischa Elman was appearing, says the Rochester Chronicle. He approved of the whole program, but he was particularly keen to hear Elman's last number, the "Souvenir de Moscow."

"Because," he explained, "I know a fellow in a cabaret that plays it."

"Say," he said, when Elman concluded this extremely difficult show piece, "did I say that cabaret fellow could play that piece? Wait till I see him! Oh, wait till I see him!"

Pending Maggie Teyte's appearance at the New York Hippodrome in a Sousa concert, the house staff is having a hard time pronouncing her name, so the March King is said to have evolved the following:

There's a singer who sits in the seats of the Mighty,  
She's often addressed as Miss Maggie Teyte,  
There are those who assert that the name rhymes with Katie,  
And ever blab forth, "There goes sweet Maggie Teyte."

This maiden sedate,  
With the moniker great,  
Does not hesitate  
To say that the name  
In the annals of fame  
Should be Miss Maggie Teyte.  
If in praising,  
Or gazing,  
Or chiming,  
Or rhyming,  
She'll show you the gate;  
And woe be your fate  
If you call her but other  
Than Miss Maggie Teyte.

Speaking of Mr. Sousa, we have this, (on the authority of the St. Louis Post-Dispatch), to which Mrs. C. R. Swickard of Columbus calls our attention:

Thomas McGrain, manager of the Grand Saline (Tex.) Cornet Band, writes us to ask that we challenge Sousa's organization for a championship competition.

"Our band," writes Mr. McGrain, "is the greatest one the town ever knew. We play everything from 'Siegfried's Death,' by Dick Wagner, to 'Shoot Him in the Trousers,' Officer; the Coat Belongs to Me,' a funny number, written by Pearsley Whoost, our oboe player. We'll play Mr. Sousa for \$50 a side and meet him in Kansas City for the contest."

Isn't it a pity Mr. Sousa is tied down by his engagement at the Hippodrome!

"Professor, do you think my daughter has any qualifications for the piano?"

"Well, she has two hands, madam."—Philadelphia "Ledger."

After her recital in Denver, Emmy Destinn was sleeping peacefully in her room at her hotel, when she was awak-

ened by a sudden noise. Arising from bed, the prima donna stepped into two inches of water! The rickety washstand in her bathroom had collapsed and sent a flood spurting from the pipes.

Rushing to the 'phone, Miss Destinn summoned up enough English to inform the night clerk something about "Water, water!" In a moment she opened the door at the knock of her rescuer, and there stood a bellboy with a pitcher of ice water!

And now they say that the prima donna is determined to learn English, even if she has to go to night school.

The proofreader of the New York Tribune who knows something about musical affairs must have had a night off when the following faux pas were permitted to go through in an account of a "Pagliacci" and "Cavalleria" bill at the Metropolitan:

"Ridi Pagliococco"  
Vedda  
cDAezficayeulsyfiu n4gw  
Braingaene  
Lucca Batta  
Gaetano Bavagnali  
d\*but

Outside of that, the account was meticulously exact.

From the Shreveport (La.) Times:

My wife thinks she can sing. The other day she said if the worst ever comes to the worst she can keep the wolf from the door by singing. "But what," broke in our pessimistic cousin, "if the wolf is a deaf one?"—Ralph.

It's interesting to see the way they ring the changes on some of the musical quips. Several weeks ago "Point and Counterpoint" presented practically the same quip with a different ending, thus:

"That is, if the wolf has a correct ear for music."

## Kansas School Sends Concerts by 'Phone To Distant Hearers



Cecil Fanning Singing at Emporia, Kan., to Hearers Twenty Miles Away. Left to Right, Frank A. Beach, H. B. Turpin and Mr. Fanning

EMPORIA, KAN., Nov. 26.—Telephone concerts are one form of community service rendered by the Normal School of Music to the city of Emporia and surrounding country. The idea was originated last year by Frank A. Beach, director of the school. By the use of a special transmitter and a wooden horn, the music is carried over the wire to the central office, where by previous arrangement as many as fifty or a hundred telephones are connected. The switch below the horn disconnects the office 'phone, and makes connection with the horn and transmitter. The regular current is increased by thirty-six volts, which, in dry weather, is sufficient to enable listeners at a distance of twenty miles or more to hear distinctly. Mr. Beach's plan includes a variety of pro-

grams: Sacred concerts, rainy day programs, music hours for "shut-ins" and programs for children by children.

The accompanying picture is of Cecil Fanning, baritone, and H. B. Turpin, accompanist, and Frank A. Beach, Dean of Music at the State Normal School, Emporia. The picture was taken in Mr. Beach's studio, when Mr. Fanning was singing through the telephone, lending his art for the furtherment of musical culture in Kansas. Mr. Fanning directed his voice into the horn, suspended on the wall, and between fifty and one hundred telephones were connected to hear the singing.

Mr. Fanning is the first celebrity to contribute to one of the programs. On the evening of the same day Mr. Fanning received an ovation from an audience of 1400 which heard the recital by him and Mr. Turpin, given at the Normal School.

Now, we do not find it difficult to refrain from laughing at either of these effusions, but of the two we rather prefer the latter.

\*\*\*

### Mozart Identified

Barney Bernard, who plays Potash in "Abe and Mawrus," asked the property man at the Lyric Theater to brighten up his dressing room the other day, says the New York "Evening World." A few hours later Barney found an old, chipped bust of Mozart on his dressing table. He summoned the property man.

"What's this for?" he demanded.

"You said you wanted your room fixed up, didn't you?" asked the property man.

"Sure, but what's this thing?"

"It's a statue of Mozart."

"Who's Mozart?"

"I think," replied the property man, "he's a big restaurant proprietor in Denver."

\*\*\*

"When You Wore a Tulip and I Wore a Big Red Rose" is a most beautiful song, but to say the least we were scantily clad.—Cornell "Widow."

## PERVERSE SPIRIT OFTEN POSSESSED LESCHETIZKY

Thuel Burnham Recalls Whimsical Side of Famous Pedagogue's Nature

"One of the most memorable periods of my four years' study with Leschetizky," said Thuel Burnham to a MUSICAL AMERICA man shortly after the famous pedagogue's death, "was, I believe in 1903, when the edict went forth that the master had decided not to give lessons to men any more. Imagine our dismay and desperation when we really realized that there was a possibility of our lessons stopping! Every pupil went to Vienna with the feeling that Leschetizky was the greatest master in the world."

"It was then that Leschetizky's great friend, Edouard Schütt, the composer, and our great friend, Mme. Eugenie, came to our rescue. They labored valiantly for us and won a comparative victory. I shall never forget the look of sarcastic amusement, mock dismay and perhaps just a touch of commiseration, that Leschetizky threw us as we half trotted, half ran into the room on the morning of that first lesson! Those lessons were unforgettable. But we had to keep the great man in good humor."

"Sometimes, however, he took delight in straining our cringing servility to the utmost. He had a mischievous strain. One day he declared, with a theatrical wave of his hand: 'I never had to learn to swim as others do, any more than I had to learn to play the piano. I just tried—and I could! Where others had to be taught I succeeded at my first attempt.'"

"With a look of concentrated contempt he regarded us under half closed eyelids as much as to say: 'I despise you for believing that, but I dare you to betray the slightest doubt.' Finally he said, 'Glauben sie es? Aber ja! We all shouted in chorus, 'Weil das war Sie!'"

### Welsh Soprano Arrives in New York

Daniel Mayer, the British impresario, who has brought many musical artists to this country, arrived in New York on Dec. 3 on board the Adriatic of the White Star line, with his latest "find." She is Sybil Vane, a Welsh girl of twenty and a soprano. With Miss Vane was Mme. C. Novello Davis, known in England as an operatic coach, who says Miss Vane is her best pupil. The Welsh soprano will probably appear here in concert.

### Isadora Duncan Reported Ill

A Paris dispatch of Dec. 2 to the New York Sun states that Isadora Duncan, the classic dancer, is ill and that her physicians fear that typhoid may develop.

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## CHAMBER MUSIC FLOURISHING IN LONDON

British Composers Well Represented in the Numerous Programs—Prosperity Also Attending the Opera Season at the Shaftesbury—Revival of "L'Enfant Prodigue" at The Duke of York's—Northumbrian Folk Music

LONDON, Nov. 22.—Chamber music is flourishing in London and this is a very welcome sign of the right musical taste and the number of concerts of this music being given this winter represents a bright spot in a gray sky. And the British or rather English-speaking composer is not being at all neglected, either.

At Kalman Ronays' concert in Aeolian Hall a very successful second performance was given of Nicholas Gatty's Sonata in G for violin and piano. Mr. Gatty is a well known composer and critic, and in addition to many other interesting works has two short operas to his credit, which have been sung with success by the Moody-Manners Company. At this concert Ada Forest sang songs by Purcell and Humfrey with great artistic effect.

A classical concert, held in the same hall, brought forward two English works; Fantasy, for string quintet, by Dr. Vaughan-Williams and Eugene Goossens' Suite for violin, flute and harp.

The London String Quartet, at the same hall, played a new "Phantasy Quartet" by Albert Ketelbey. The composer is a prominent violinist who has been much influenced by the modern French school, and writes with great skill and charm.

Under the same heading may come Adela Verne's concert, at which a small orchestra was heard, under the guidance of Hamilton Harty.

### Opera Season Continues

Opera still flourishes at the Shaftesbury Theater and the season there will

be prolonged until February, when, unfortunately, a previous agreement compels Mr. Courtneidge to revert to musical comedy. However, there is little doubt that the venture will be continued elsewhere, and until then the operas already given will be repeated. We hope later to hear "The Marriage of Figaro," "The Magic Flute" and "Mignon." This week "Cavalleria Rusticana" and "Pagliacci" have been added to the list, both with very attractive casts. A new conductor has been acquired in the person of Harold Howell, who, up to now, has acted as chorus-master for the company. His conducting was brisk and resourceful and of great promise.

Steinway Hall saw two very attractive concerts, the one before mentioned by Adela Verne and one with an "All-British" program, at which a new Trio for violin, harp and piano by Philip Sainton, was well played by Gwendolen Mason, Clairborne Dixon and the composer.

### The Philharmonic Orchestra

At the last Philharmonic Concert the novelties were Russo-British, the Russian being "Antar," a brilliant example of Rimsky-Korsakov's picturesque work, while the British novelty was the re-written "Fantasy," by Balfour Gardiner, of which a very fine performance was given, conductor and composer being enthusiastically applauded. Fanny Davies was solo pianist and we had a very finished interpretation of Mozart's Concerto in G Major.

Mark Hambourg devoted his third appearance of this season entirely to the work of Chopin, beginning with the Sonata in B Flat Minor and passing on from preludes to studies, valse, polonaises,

mazurkas and ballads. It was a wide and brilliant selection mostly played with exquisite tone and feeling.

### War Emergency Concerts

The number of concerts averages at least three a day now, even though it is war-time, and just now very serious war-time, and war-emergency music is still to the fore and fully patronized. Mr. de Lara is again throwing all his strength into the free concerts being given at the hospitals in and around London, and for the furtherance of his scheme has organized a very delightful bazaar and Variety Fête at Claridge's Hotel. Other successful events are the Russian concerts which are being given in aid of the blinded soldiers and sailors. At the last Mme. Nikitina was much appreciated in songs by Tralee, Borodine, Rachmaninow and Rimsky-Korsakov.

An event of note in the musical as well as the theatrical world of the week has been the revival of "L'Enfant Prodigue" at the Duke of York's Theater, so lately under the rule of Charles Frohman. That pantomime play is in every way charming and delightful and not the least feature of an excellent performance was the return to the piano (for that night only) of Landon Ronald, who plays this magnificent music in complete sympathy with both composer and dramatist.

A very interesting lecture on Northumbrian Folk Music has just been given by Dr. R. R. Terry before the Incorporated Society of Musicians. This is a county of varied folk songs and dances, though in them there is still a distinct trace of the influence of Scotch border-ballads. There are many groups, which might be considered as those of the pitmen, the

agricultural laborer, the shepherd, and the keepman, or lighterman. With this it is especially interesting to note that "The Keel Row" is the song of the canal barge men, but so widely popular has it become that it has drifted the world over. Generally accepted as one of the most Scotch of border ballads, it is always to be found among all Highland and Lowland songs.

HELEN THIMM.

### SOUSA IN MERRY MOOD

Bandmaster Gives Amusing Offerings in Hippodrome Concert

In the indisposition of Maggie Teyte, Belle Storey appeared as soloist with Sousa's Band in the concert of Dec. 5 at the New York Hippodrome, Orville Harrold being the other vocal performer. Miss Storey's applauded offerings ran the gamut from Mozart to a composer of Broadway's ephemeral songs. The popular Hippodrome soprano thrilled the audience not only with her high tones but with her abbreviated skirts, in which regard she set a record in concert costumes.

Orville Harrold followed a "Favorita" aria with his "Naughty Marietta" favorite, "I'm Falling in Love with Someone."

John Philip Sousa and his men were in a merry mood, and showed their gifts not only as bandmen but as comedians in the episode, "The Band Came Back." Further, the band showed that "Tipperary" can be combined with the famous violin figuration in Wagner's "Pilgrim's Chorus"; besides demonstrating what excellent ragtime can be made out of Verdi's "Rigoletto" Quartet and his "La donna è mobile" and "Caro Nome" from the same opera. Herbert L. Clarke represented the band as soloist.

K. S. C.

One of the most pleasing features of the Mason Quartet's last Sunday concert in Charleston, W. Va., was the cello playing of William Schultze. The audience recalled him insistently.

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## BOSTON TAKES STRAVINSKY MUSIC SERIOUSLY

Reverses New York's Verdict on the "Three Pieces" as Played by Flonzaley Quartet—Kneisels Introduce New Quartet by David Stanley Smith—Recitals by Paderewski, Julia Culp and Vera Barstow

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, Dec. 5, 1915.

THE Kneisel Quartet produced a novelty in the shape of a Quartet by Prof. David Stanley Smith of Yale University on Tuesday evening. The work is interesting, yea, profound. Mr. Smith's earnestness and initiative in this composition deserve the most serious and respectful attention. His form is entirely free and obviously the outcome of the logical development of his musical and dramatic conceptions. The writing is estimable in its force and color. It is not easy to omit the reflection that a certain sort of seriousness may become boredom rather than inspiration to the hearer. But this has been said on first hearings of masterworks by composers from Bach to Brahms and back again.

In fact, Brahms on Tuesday evening was more or less of a bore—and we are not anti-Brahmsite. Quite the contrary! But a wicked critic in Boston quoted a sentence which sticks in one's mind. "Can't work it the ground so fast, old mole?" Brahms is indeed industrious in his G Major Sextet, but it is easier to love the Brahms of nearly any other of his chamber works. The glory of the concert was the Schubert Quintet, for two cellos, viola, and violins, Op. 163. There may be some who find the quintet over-long, over-crowded with beautiful ideas. But this length, these ideas, were on this occasion rather welcome.

The Flonzaley Quartet introduced another novelty on Thursday evening. What will my colleague of the staff of MUSICAL AMERICA say thereat? I saw that the morning papers of New York, for a majority, gnashed their teeth at this Stravinsky music. Then, not only as an individual, but as spokesman for a minute musical community, may I remark that the music of Stravinsky was indisputably successful with the Boston audience, that it appeared to the majority of those present to be music written with exceptional imagination and technical skill. It seemed in Boston that Stravinsky, on the strength of these short "Three Pieces for Four Strings" alone, would deserve to be taken very seriously and watched with eager curiosity, since he has apparently evolved an idiom of his own, a melodic line as eloquent and incisive, at times, as that of Richard Strauss at his most sardonic, an harmonic color scheme distinguished equally by its richness and its suggestive quality.

Before the performance, Prof. Walter R. Spalding, head of the music department of Harvard University, read a brief introductory note describing the intentions of the composer in his three pieces. The first piece might be a rude concert by people less than civilized, the air, on wind instruments preferably obsolete—this is my generalization, not Professor Spalding's—played by some instrument of wind. The second piece was ironic, as a clown might be, with grief at his heart, during his performance before the grinning many-headed. The third piece suggested a funeral ceremony, and the chanting of a priest in a

Russian church. This explanation had been preceded by an open letter published in the New York Times of Sunday, Nov. 30, in which the writer, who seemed to feel that he was close to the composer stated explicitly that there was no definite program associated with this music. Anyhow, the music spoke for itself, and made a very favorable impression.

On Wednesday evening, Vera Barstow, an excellent violinist, played in Jordan Hall. Her program included music by Tartini, Cartier-Kreisler, Schumann, Vieuxtemps, Brahms, Tirindelli, Kunits, Sarasate. A variegated program with plenty to test the virtuosity and the interpretative talent of a young artist, who was the second recitalist of the week to conflict with an operatic attraction which made it impossible to hear but a part of her program. This was a pity, for she is one of the few of the younger generation of violinists of to-day who are worth hearing. She has reached a point of view of her own. Her performances have conviction as well as musical training and technical smoothness. Miss Barstow was received with enthusiasm, and it is to be hoped that she will play soon again in Boston.

### Paderewski at His Best

On Friday afternoon, at the hour when the Symphony Orchestra gives its public rehearsal when it is in Boston, Paderewski played in Symphony Hall. If anything were needed as testimony to the greatness of his art it would be his continued hold on the public, and furthermore, the astounding virility and color and grandeur of his playing, when he is in the vein. It was impossible not to realize this with exceptional force on Friday afternoon. It is possible that in his earlier days there was more honey in Mr. Paderewski's playing than there is to-day; that the coloring was softer, at times, possibly, lovelier and more ingratiating. But to-day he is truly stupendous, and might be called, without hysterical exaggeration, the Overman of the piano. With the piano he does what Strauss so often does with music. He takes the instrument and, despite its limitations, makes it say that which he wills it to say, irrespective of physical conditions which confront the virtuoso.

No pianist of whom we know is so capable of broad and heroic expression. No one plays with a more overwhelming subjective imagination, and I personally believe that it is impossible for the greatest artist, reverent though he may be in the presence of his art, to escape the power of his own creative impulses. For my musician, give me the man who projects his dream over the footlights and makes one forget that bars and beats and meter ever existed! Mr. Paderewski's audience was wildly enthusiastic, and as usually applauded and bully-ragged him out on the stage with the lack of mercy, consideration and decency of which only a large audience is capable.

### Julia Culp's Recital

Julia Culp sang songs by Schubert, Earl Cranston Sharp, Edward Purcell, S. de Lange, Hugo Wolf, Gustav Mahler, and two Dutch folk-songs on Saturday afternoon. These were "Gelucking Vaderland" and "Het Kwezelke," and they were among the most charming songs of the program. Jordan Hall was packed, and many were seated on the stage, while others stood in the aisle. Mme. Culp is now recognized by a large and a faithful following here as one of the most individual and interesting of the concert singers before the public. Her diction, her control of her voice make any song sung by her a thing to listen for. Some songs were disappointing, however, such as three by Hugo Wolf, "Benedict die sel'ge Mutter," from the Italian Song Book; "Schon streckt ich aus," and "O war' dein Haus," for these were smugly sentimental.

Three songs by Mahler were surprising in another way: on account of the

simplicity and the folk character of their idiom, a thing which is as true of the majority of Mahler's songs as the exceptional sonorities and modern character of his inspiration are in Mahler's symphonies. The songs were sung with the simplicity and the charm they deserved by Mme. Culp. Here audience was loth to have her go, and she added to the program.

OLIN DOWNES.

### MME. COUDERT MAKES DÉBUT

Soprano Appears in Boston Recital with Mr. Amato



Photo © Ira L. Hill

Mme. Clarisse Coudert, Soprano, of New York

BOSTON, Dec. 5.—Boston's week of concerts opened with the joint appearance of Mme. Clarisse Coudert, soprano, and Pasquale Amato, the noted Metropolitan baritone, in Symphony Hall, Sunday afternoon. The appearance of Mme. Coudert with Mr. Amato aroused more than ordinary curiosity. Mme. Coudert, the wife of Condé Nast, publisher of *Vogue* and *Vanity Fair*, had had success in private performances as a singer and naturally desired to appear as a professional. She has intelligence and her voice has highly commendable qualities. It will be a pleasure to hear her again. Mme. Coudert makes a handsome appearance on the platform, and has an interesting personality. There was goodly applause for her various numbers.

Mr. Amato sang admirably two arias from "Boris Godounow" and songs by Debussy and Reynaldo Hahn.

### LOUISVILLE WELCOMES MELBA

Diva Opens Mr. Marx's Series—Clubs Also Give Concerts

LOUISVILLE, KY., Dec. 4.—Melba came back to Louisville Monday night and inaugurated the season of musical attractions being presented by Harry Marx. The concert was given at the Schubert Masonic Theater. In the diva's support were Robert Parker, baritone; Beatrice Harrison, cellist, and Frank St. Leger, pianist. As on the occasion of her former appearance here, Melba aroused the greatest enthusiasm. She was brought back repeatedly to bow her acknowledgments after the "Addio" from "La Bohème," and her exquisite singing of the Ardit "Sa Saran Rose." Her supporting artists were also well received.

A well-filled house on Thursday evening heard the third of the 1915 series of concerts by the Louisville Male Chorus, given at the Woman's Club. The program showed the satisfactory results which the chorus is achieving under the direction of Carl Shingleton. William J. Horn, tenor, was the soloist, and Florence Blackman was at the piano.

The opening concert of the Liederkrantz Society, given at the Galt House assembly rooms on Monday night, with Florence Stegner and Christine Pfeiffer as soloists, attracted a large audience.

### ORPHANS SING FOR SOPRANO

Take Part in Program Given by Mabel Riegelman in Dallas

DALLAS, TEX., Dec. 1.—One hundred little girls, members of the Buckner Orphans' Home Choral Society, sang for Mabel Riegelman during the program given by her recently in the chapel at the home. The children volunteered in response to a request by Miss Riegelman, giving two numbers, with one of the small musicians as accompanist.

Miss Riegelman delighted her small hearers with the Lehmann "Cuckoo Song," also giving the Krogman "Drummer Boy" and a request group made up from favorite songs of the five hundred boys and girls who attended the concert.

Muncie's Musicians Favor Federation for City

MUNCIE, IND., Dec. 3.—The *Press* of this city, which is urging the formation of a musicians' association, has been receiving encouragement from a number of prominent local musicians. Among those who have signified their entire sympathy with the idea are Leonard Paris, Mrs. Alfred Kilgore, Eugene Arnold, Ellen Cates and Agnes Munroe.

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"The performance of the trio as a whole merited much praise. It disclosed good understanding, excellent tone and intonation and delightful taste and finish."—N. Y. Sun, Nov. 27, 1915.

"The three young women showed a most excellent ensemble, a delicacy of interpretation, and a sprightliness of spirit that was altogether admirable."—N. Y. Tribune, Nov. 27, 1915.

"As an organization the players made a decided impression. Their work was excellent individually, and they possessed the feeling for ensemble playing to a marked extent. The work of all three was notable for many of the qualities that make for best results in the medium."—N. Y. Times, Nov. 27, 1915.

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## NEW YORK CHOIR INSPIRES RICHMOND

Stimulus Given Church Music By  
Russian Singers—Guild  
Recital

RICHMOND, VA., Dec. 4.—Efforts will be made to have the Russian Choir from St. Nicholas Cathedral, New York, come back to Richmond for a return concert. The appearance here last week of this unusual group of choir singers was one of the musical events of the season and attracted a brilliant audience to historic St. Paul's Episcopal Church.

It was through the courtesy of Charles R. Crane that the Russian Choir was brought to Richmond, and music lovers here were given a treat that is rarely their good fortune to enjoy. From an educational standpoint the concert accomplished a great deal, stimulating the choirs of the city to greater endeavor.

Without the sounding of an instrument save the tuning fork of the leader, the choir sang the most difficult compositions with apparent ease. Never was there a second of hesitancy, even the smallest and youngest of the boys being apparently absolutely confident in his ability to do his part. The music was of an Oriental type, and it thrilled the audience, due to the artistic manner in which it was sung. Both shading and phrasing were perfect, the eight men and twenty-one boys singing almost as one person under the leadership of Ivan T. Gorokhoff.

St. Paul's Choir, under the direction of F. Flaxington Harker, organist and choir master, gives a special song service the first Sunday night in each month. The last program given included Rossini's "Stabat Mater." Solos were sung by Mrs. E. F. Van Riper, soprano; Mrs. F. Flaxington Harker, contralto; Dr. Maurice Klobinzer, tenor, and Norman Call, bass.

At the organ recital in Grace Episcopal Church, under the auspices of the American Guild of Organists, the program, consisting of new compositions, was as follows:

Prelude and Scherzo, Impression, Walter Edward Howe, St. Paul's, Norfolk; Melody, Intermezzo, E. H. Artz, Centenary Methodist; Song, "The Pilgrims," Mrs. George Bethel, Meditation, March, Postlude, L. F. Watson, A. G. O., Lutheran Church; Violin Solo, "Andantino," Doris M. Baker, W. Henry Baker, Grace Episcopal; Toccata in D Minor, Ernest H. Cosby, A. G. O., All Saints; Eventide, March of the Magi, Flaxington Harker, St. Paul's; Played by Louis E. Weitzel, St. James; Nocturne, Scherzo Furioso, Wm. H. Jones, A. G. O., Freeman Baptist, Norfolk; Song, "Rock of Ages," E. R. Dyson, Fugue in E Minor, W. Henry Baker, Grace Episcopal.

A delighted audience heard the organ

recital given by F. Flaxington Harker, assisted by Mrs. Harker, in St. Paul's Church, on Dec. 1. W. G. O.

Henriette Mildred Turell, Contralto, in  
Recital at Middletown, N. Y.

Henriette Mildred Turell, the popular New York contralto, scored a success recently in a concert at Middletown, N. Y., her home city. Her offerings were the familiar aria from Ponchielli's "Gioconda" and a group of songs, among them Charles Gilbert Spross's "I Know," which made a deep impression with the composer at the piano. Miss Turell's rich voice, which she uses with taste and musical understanding, won immediate favor and she was applauded enthusiastically.

Edith Thayer in "The Peasant Girl"

BOSTON, Nov. 20.—The list of successful light opera prima donnas has taken on a new name in that of Edith Thayer, who is now touring in "The Peasant Girl." Miss Thayer sings the leading soprano rôle in this opera and has met with instant success wherever she has appeared. She is the possessor of a clear soprano voice, which she knows how to use. Since returning from abroad, Miss Thayer has had the greater part of her vocal training from Katherine Lincoln, the New York-Boston vocal teacher.

Gamble Concert Company Scores in  
Bellaire, Ohio

BELLAIRE, OHIO, Nov. 26.—One of the largest audiences ever at a local lyceum attraction heard the Gamble Concert Company last evening in the new Christian Church. Ernest Gamble, the leader and basso-cantante, is a singer whose equal has not often been heard here. Verna Page, violinist, and Aline Kuhn, pianist, both pleased the audience decidedly. They played a difficult program with grace and ease.

Beatrice Wainwright Gives Recitals on  
"Prince Igor"

Aside from the usual concert work of the season and teaching, Beatrice Wainwright, the soprano, is giving opera recitals. Among immediate engagements is one on Dec. 9 for the alumnae of St. Mary and one Dec. 16 at Columbia University. In both instances the recital is to be on the opera "Prince Igor," by Borodin, which is to be one of the new productions at the Metropolitan Opera House this season.

Georgine Theo Avery, contralto, recently sang two numbers over the telephone from Troy (N. Y.) to San Francisco.

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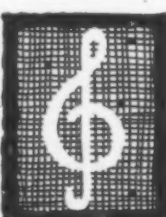
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## Kansas Girl Works Musical Revolution

Little Border Town of Goodland Almost Magically Transformed in Two Years of Elizabeth Kimmeal's Administration as Supervisor of Public School Music

TOPEKA, KAN., Dec. 6.—Beauty, ability and unlimited energy combined in the person of a young woman, only twenty-two years of age, have resulted in the transformation of Goodland, a western Kansas town of some 1500 inhabitants, from a municipality in which an occasional band concert was the only musical resource to a city which acknowledges no superior in the State so far as appreciation of and interest in music are concerned.

Located almost on the western line of the State in the short grass region, where culture and art find it difficult to make inroads among a population that is essentially rural, Goodland had existed since its founding, a third of a century ago, with little music except that in a few homes where some member of the family played or sang.

As a whole, the city was musically "unwashed." There were no choruses or orchestras, few church choirs and the music in the schools was of an elementary kind, consisting chiefly of those old songs familiar in school rooms, sung to the accompaniment of organ or piano.

Enter Elizabeth Kimmeal, young, pretty, accomplished. Just how she happened to be chosen as supervisor of music in the Goodland public schools, nobody seems to know definitely. A suggestion was made to the school board that perhaps it might be a wise thing to do to arouse more interest in music and Miss Kimmeal was a Goodland girl.

### Preparation for the Work

Miss Kimmeal had just been graduated from a four-year course in the Music Conservatory of Washburn College, at Topeka, where she had studied under the direction of Dean Horace Whitehouse, Mme. Sigrid Lund Southern, Helen Phipps and Prof. Willoughby D. Boughton, in pipe organ, voice, violin and piano. She was an honor student. She had been a member of the Fine Arts Quartet, a soloist at many college entertainments, a member of the college



Elizabeth Kimmeal, the Twenty-two-Year-Old Supervisor of Music in Goodland, Kan.

chorus and the college orchestra. In addition to all her training she had a vital ambition to do something for music herself.

So with absolutely nothing in the way of previous progress to aid her, she began two years ago her work of revolutionizing Goodland and making it a musical oasis in western Kansas. The story of her work, with its early disappointments, the lack of interest on the part of the children and their parents, her failure to gain immediate co-operation from other teachers or from the Board of Education, the lack of appreciation of her early student concerts, constitutes a high compliment to her for the persistency with which she clung to her ideal.

### Fruits of the Struggle

Then suddenly, it seemed almost magically, the grinding struggle bloomed out into wonderful accomplishment. All at once Goodland found itself literally crazy about music. Everybody was talking choruses, orchestras and recitals. A pipe organ was bought by the leading church and Dean Horace Whitehouse engaged to play the opening recital.

The children themselves began to demand more concerts and on a far larger scale than anything Miss Kimmeal had

Choruses, Orchestras and Recitals Flourish Where Formerly Was a Musical Wilderness, While Other Towns are Following in the Trail Miss Kimmeal Has Blazed

dared attempt before. She responded gladly. The town found itself taking pride in the fact that other towns were talking about its musical reputation and imitating it. Miss Kimmeal was looked upon as a sort of magician.

The club women of the city got solidly behind her work. When the Sixth District Federation of Women held its annual meeting, it chose Goodland, chiefly because Goodland was setting the pace in things musical and the Federation of Women was becoming interested in a campaign launched by Dean Harold Butler and Prof. Arthur Nevin of Kansas University to make Kansas a truly musical State.

Miss Kimmeal was asked to superintend the musical events which were to be a distinct part of the program during the Federation meeting. She took hold with a will and her success proved spectacular.

### Remarkable Versatility

There was a pipe organ recital for the women and Miss Kimmeal was the artist. She took a leading part in a piano recital as another feature. Then she sang and played several violin selections at another concert. An orchestra of school children, consisting of twenty-seven pieces, gave a concert of its own that took the clubwomen by storm and won long continued applause. The school chorus met with a like success.

It was a victory unusual for the twenty-two-year-old girl, a victory which made up for all the early disappointments she had received and vindicated her theory that any town, ultimately, under proper training, can be swept out of its reserve and made to love music wholeheartedly. Work, just the kind she has done, Miss Kimmeal declares, affords the best method of bringing music in Kansas or in the United States for that matter, into its own and make its appeal what it should really be, a call to the heart of every person in the community. Miss Kimmeal attributes much of her success to the training, the new ideas and the enthusiasm she gained from her instructors in Washburn College. RAY YARNELL.

### RECITAL TO AID POLES

Mme. Liszniewska and George Dostal Please Brooklyn Audience

The disability of Mme. Sembrich, whose efforts in behalf of her suffering countrymen in Poland have been notable, has not ended the campaign of relief, as was attested by an enthusiastic gathering at the Brooklyn Academy of Music on Nov. 28, when George Dostal, tenor, and Marguerite Melville-Liszniewska, pianist, drew an audience which filled the opera house. The program was under the auspices of the Brooklyn Fund for Polish Relief, supported by Bishop McDonnell of the Catholic diocese of Brooklyn. Borough President Pounds and many prominent citizens were present.

Mr. Dostal, a lyric tenor of rising distinction, who resides in Forest Hills, L. I., sang with a lyric voice of much beauty, his selections including "Deserto in Terra," from Donizetti's "Don Sebastiano"; Mercadante's "T'amo," "La Donna è mobile," from "Rigoletto";

Moniuszko's "Dwa Krakowiski" (in Polish), "The Star," by Rogers; "The Wind and the Lyre," by Harriet Ware; Van der Stucken's "Come with Me in the Summer Night," Woodman's "The Birthday" and many other admirably chosen numbers.

Mme. Liszniewska played with charm and distinction. Her appearance was a deviation from her regular concert tour and was made solely to help the stricken Poles. She played Leschetizky's "Arabesque," a group of Chopin, including Impromptu Waltz in E Minor and Scherzo in B Minor; "Spinning Song," arranged by Mercer; Rubinstein's "Serenade," Reger's "Humoresque," "Liebestraum" and others. G. C. T.

Berlin to Hear Weingartner's "Dame Kobold"

BERLIN, Nov. 4.—After having heard Felix von Weingartner play his latest work, "Dame Kobold," on the piano, Director Hartmann accepted the three-act comic opera for the Deutsches Opern-

theater in Charlottenburg. The work will be produced here this season shortly after its premiere in Darmstadt, which Weingartner will conduct personally. Weingartner has written the book after Calderon's comedy of the same name. O. P. J.

### SPLENDID TOLEDO CONCERT

Sophie Braslau Soloist with Orpheus Club—May Festival Plans

TOLEDO, OHIO, Dec. 4.—The Orpheus Club opened its season Thursday night with a concert in the Valentine Theater. Five numbers were sung under the capable direction of Walter E. Ryder, the best liked numbers being "In Vocal Combat," by Buck, and Park's arrangement of the Sextet from "Lucia." The club, which numbers fifty, added two encores.

Sophie Braslau was the soloist of the evening and made a profound impression. She is richly endowed, having a voice of much beauty and a delightful

personality. Her part of the program opened with Gluck's "Che faro senza Eurydice," followed with songs by Schubert, Hübner, Schindler, Kuehne, Brown, Coleridge-Taylor and a group of very interesting Russian songs. She added two encores, one being the "Habanera" from "Carmen" to her own accompaniment. Samuel Chotzinoff played Miss Braslau's accompaniments, and Preston Brown played for the club.

The Toledo Oratorio Society is announcing its concerts for the season, beginning with the "Messiah," Jan. 5, and concluding with a two-day festival in May, at which Rossini's "Stabat Mater," Gounod's "Messe Solennelle" and Mendelssohn's "Elijah" will be given. The soloists already engaged include Mrs. Albro Blodgett, Agnes Kimball Affleck, sopranos; Della Sprague, Beatrice Taggart, Helen Masters, contraltos; Reed Miller, Lambert Murphy, tenors, and William Zapfe, baritone. Mary Willing Meagley and Charles Johnston will preside at the organ and Herbert Foster Sprague will conduct. E. E. O.

### NUN DONS CONCERT ATTIRE

Sister Beatrice, in Evening Gown, Sings to Troy Audience

TROY, N. Y., Dec. 4.—A large audience in Music Hall last night greeted Sister Beatrice Bartlett on her appearance under the auspices of the Sister Beatrice Society for War Relief in a descriptive concert. Sister Beatrice made her appeal for funds for the hospitals and destitute families in France under the direction of the Service de Sante. After a brief intermission she returned to the stage, transformed from the habited sister of mercy in white and purple to a concert singer, arrayed in a charming evening gown of satin, lace and fur. Possessing a soprano voice of great volume, sweetness and clearness of tone, she presented a program of unusual interest. "Caro Mio Ben," Giordani; "L'ultima Canzone," Tosti; "Ritournelle," Chaminade; "Soprano," Stern, formed her first group, sung in a charming manner. The second group, sung in English, included: "Laces and Pearls," "The Flowers' Bedtime" and "In a Dutch Garden," all by Loomis; "Away in a Manger," a Christmas carol, by Anderson, which were interpreted with much tenderness and elicited hearty applause. Three Indian love lyrics by Amy Woodford Finden gave the singer an opportunity of displaying the dramatic quality of her voice. The last group of songs, pleasing, descriptive and given with artistic effect included "In My Heart's Land," Dandridge; "Gipsy John," Clay; "Spring Song," Mackenzie.

As an encore at the close of the song recital Sister Beatrice sang "Annie Laurie" in a charming manner, playing her own accompaniment. The piano accompaniments were played by James McLaughlin, Jr., in a sympathetic manner. W. A. H.

### SUE HARVARD IN RECITAL

Old English and Irish Songs Please Steubenville Audience

STEUBENVILLE, OHIO, Dec. 4.—The auditorium of Westminster Church was filled Thanksgiving night to hear Sue Harvard, the young soprano, in song recital, assisted by Carl Bernthaler at the piano and Robert A. Sherrard, organist. The recital was under the management of William C. Hamilton of Pittsburgh. Miss Harvard's voice gave pleasure in every number, her tones being rich in color and glowing with emotion. A group of English songs, by Ronald, was given first, and a charming bit was the group of Irish country songs, arranged by Herbert Hughes. Her songs concluded with the "Dich Theure Halle" aria from "Tannhäuser." Mr. Sherrard in the "Chant Sans Paroles" of Lemare and the Guilmant "Nuptial March" shared in the emphatic approval. Mr. Bernthaler was a capable accompanist.

Francis Richter, pianist, was heard in recital on Nov. 15, at the Hotel Multnomah, Portland, Ore. His program was admirable, comprising works by Franck, Beethoven, Brahms, Chopin, Liszt and three by Mr. Richter himself. The artist was happiest in his Chopin numbers, wherein he rose to considerable heights.

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H. E. Krehbiel in the New York Tribune



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## STRANSKY BEGINS SATURDAY SERIES

Liszt "First Time" in Concert of Philharmonic—Success of Macmillen

Beethoven, Wagner and Liszt were represented in the first concert of the Philharmonic Society's Saturday evening series in Carnegie Hall. The program selected by Mr. Stransky for this event, which took place Dec. 4, included these specimens:

Overture, "Coriolanus," Op. 62, Symphony No. 5, Beethoven; Prelude and Love-Death ("Tristan und Isolde"), "Waldweben," ("Siegfried"), Wagner; "Les Préludes," ("Hungarian Storm March" (first time), Liszt.

Mr. Stransky has conducted finer performances of the "Fifth" in New York. The superb flexibility and power of his organization were present; lacking only was something of that spirit inherent in complete saturation with the message of the master. On the other hand, a ravishing performance of the burning "Tristan" music was given. Herein Mr. Stransky's baton was tipped with magic. His climax was a consummate specimen. The "Waldweben," too, was admirable at every point.

Liszt Mr. Stransky always conducts with conviction and not a little grandeur. True, he cannot make great music from "Les Préludes," but he can and invariably does invest its content with charm and dynamic beauty. The unfamiliar Hungarian March is mildly interesting. It has verve and plenty of incisive rhythm. Needless to say, it is characteristic of its creator and his people, although not as Magyar as other of his works. None could have asked for a finer reading than Mr. Stransky gave. B. R.

### Popular Sunday Program

What may truly be termed "popular" was the program offered by Mr. Stransky on Sunday afternoon, which comprised the following:

Mendelssohn, Overture, "Fingal's Cave"; Schubert, "Unfinished" Symphony; Weber, Overture, "Der Freischütz"; Berlioz, Scherzo, "Queen Mab"; Lalo, "Symphonie Espagnole"; Saint-Saëns, Ballet Music from "Henry VIII."

Francis Macmillen, violinist, won a large measure of favor in the Lalo concerto, his performance being cumulative in effectiveness. His delivery of the first movement was excelled by his playing of the *Andante*, in which he achieved beautiful results. And after the stirringly played finale his hearers manifested their warm approval of his extremely brilliant work. The orchestra's contributions to the program were admirable, the hearers delighting especially in the delicacy achieved by Conductor Stransky in the Berlioz Scherzo. K. S. C.

### Prominent Artists Sing New War Song by Oley Speaks

A new martial song, "When the Boys Come Home," music by Oley Speaks, words by John Hay, has been published by the G. Schirmer Company. The famous writer of the text was assistant

private secretary to Lincoln during his Presidency, and the words breathe the hopes of a battle-wrangling nation, with music that has a spirited martial swing. Christine Miller, Clarence Whitehill, Arthur Middleton and Herbert Witherspoon have sung "When the Boys Come Home," and Orville Harrold introduced it at the New York Hippodrome.

### New Trio Appears in Matinée Concert of Columbus Club

COLUMBUS, OHIO, Nov. 25.—The first matinee concert of the Women's Music Club took place Tuesday afternoon. The members who gave the very interesting program were Harriet Marple, soprano (first appearance as a club member); Ella Forest Nichols, contralto; Louise Rinehart, violinist, and Marian Wilson, a former member, who, on leave of absence, has been a pupil of Felix Fox in Boston for the past two years. This concert also introduced a new instrumental trio, in the persons of Vera Watson Downing, violinist; Mabel Ackland Stepanian, cellist, and Hazel Swann, pianist. The accompanists were Mrs. Mary Eckhardt Born and Hazel Swann. The organist of the day was Mrs. Edgar G. Alcorn. E. M. S.

### Officers of New England Conservatory of Music Re-elected

BOSTON, Dec. 4.—The annual meeting of the board of trustees of the New England Conservatory of Music was held in the Conservatory library yesterday afternoon. Officers were re-elected as follows: President, Eben D. Jordan; vice-presidents, Arthur F. Estabrook, George B. Cortelyou, George W. Brown; treasurer, William A. L. Bazeley. These will constitute the executive committee of the board, together with George W. Chadwick, director; Ralph L. Flanders, general manager; Frederick S. Converse, Edward S. Dodge, Samuel Carr, Charles G. Saunders and Carl Stoeckel, of whom the two last named are newly elected to the committee. To serve four years as members of the board, Walter Channing, M.D., was elected and the following were re-elected: Joseph Balch, Alanson Bigelow, William P. Blake, Col. A. Parker Browne, Hon. George Bruce Cortelyou, Frank E. Peabody, Charles C. Walker, Rev. W. F. Warren. W. H. L.

### Mundell Choral Club of Brooklyn in Stirring Performance

The ever increasing prestige of the Mundell Choral Club of Brooklyn was attested by its first private concert of the season at the Hotel Bossert on Dec. 1. Under the baton of Louise Mundell the chorus displayed much zeal and its artistic achievements won warm recognition. Anna Fitzu of the Metropolitan Opera Company, in the "Bird Song" from "Pagliacci" and other selections, sang with fine distinction. Ruth S. Hoogland, a pupil of Miss Mundell who is well known, contributed an incidental solo in "The Little Grey Dove" by Saar, and Catherine Cavelli, violinist, in Svendsen's "Romance," the *Andante* from Mendelssohn's E Minor Concerto and Grasse's "Wellenspiel," played inspiringly. Victor Harris's "A Dreaming Rose," "Louisiana Lullaby," by Fay Foster; Saint-Saëns's "Swan" and "The Morning Wind," by Branscombe, were notable offerings by the chorus. "Two Roses," by Hallett Gilberté, was heard for the first time, and the composer was summoned to the platform to acknowledge its praise. G. C. T.

### Composer Hears Fanning Sing Her Song in Nashville Recital

NASHVILLE, TENN., Dec. 1.—The appearance in recital of Cecil Fanning and H. B. Turpin at Ward-Belmont College on Tuesday evening meant, as usual, a large audience with a warm welcome. The program covered a broader range and was more interesting in many ways than those heard on former occasions. It began with arias from the four epoch-making periods of opera, followed by German classics by Schubert, Schumann and Loewe; "A War Trilogy," Gertrude Ross; four Folk Songs, and closing with a miscellaneous group. A gratifying and pleasing incident of the evening was Mr. Fanning's singing as one of his encore numbers, "The Thirsty Child," by Mrs. Ashford, the composer herself being in the audience. E. E.

## SING OPERETTAS TO WASHINGTON SOCIETY

Torpadie-Linden Matinée Draws Distinguished Audience—Choral Concert

WASHINGTON, D. C., Dec. 4.—For the benefit of the Christ Child Society, Einar Linden and Greta Torpadie recently offered two delightful operettas at a matinee performance. These were "Bruderlein Fein" in English, and "Mam'zelle Marietta" in French. They were assisted by Signe Hagensen as Gertrude in the former operetta and Francis Lee Moore as musical director of the entire performance. Both singers have delightful voices and an appreciation of dramatic situations, and Mr. Linden is an exceedingly graceful dancer. These performances were charming and thoroughly musical. The audience was a distinguished one, including many of the wives of foreign ambassadors, as well as Mrs. McAdoo, Mrs. Garrison, Mrs. Burleson, Mrs. White and other members of cabinet and society circles.

The second concert of the Boston Symphony Series, occurring on Nov. 30, offered the Brahms Symphony in E Minor, No. 4. Fritz Kreisler played the Tschai-kowsky Concerto in D Major with beauty of tone and flawless technique.

The Washington Oratorio Society made its first appearance of the season on Nov. 30, offering "Israel in the Wilderness," Gaul, and "Daughter of Jarius," Stainer. Henry H. Freeman, the co-conductor with Sydney Lloyd Wrightson, conducted on this occasion, and as he had rehearsed these two cantatas, the chorus responded readily to his baton. Paul Bleyden gave a sympathetic performance in the tenor rôle, while Charles T. Tittman sustained the bass rôle with depth of feeling. The soprano solos were in the hands of Mrs. George Thonssen. The accompaniment was well performed by William Stansfield at the organ and Harvey Murray at the piano.

As a finale to the southern and western tour of the United States Marine Band, under the direction of W. L. Radcliffe, this organization gave a concert here on Sunday last at the Belasco Theater. W. H.

### American Compositions Prominent in Washington Musicales

WASHINGTON, D. C., Nov. 27.—The recent Sunday afternoon musicale offered by Mary A. Cryder was one of the most enjoyable Washington has experienced under the hospitality of this earnest promoter of good musical entertainment. A diversified program was presented by Florence Coumbe, soprano; Marian Larking, cellist; Mrs. Walter Bruce Howe, pianist, and Mildred Rider, pianist. Miss Coumbe sang with excellent tone her "Songs of the Pyrenees," and Mrs. Howe accompanied Miss Larking in selections which gave both instruments opportunities. Miss Rider made an excellent accompanist for Miss Coumbe and also played as a solo the "Waldes-rauschen" of Liszt. As usual, Miss Cryder included American composers on the program, in songs of Campbell-Tipton, La Forge and Harriet Ware. There was also a local composition, "Melodie," by Mrs. Howe and Miss Larking, played by the composers. The program was brought to a close by the performance of "Le Nil," by Miss Coumbe, Miss Larking and Miss Rider. W. H.

### Introduces New Arrangements of Two Bach Concertos

NEW HAVEN, CONN., Nov. 27.—Arthur Whiting gave a highly interesting and thoroughly artistic lecture recital in his course of Expositions of Classical and Modern Chamber Music at Lampson Lyceum Monday evening. It was the first of the series at Yale for the eighth season of these recitals. Mr. Whiting had the assistance of twelve string players from the Symphony Society of New York, and two talented violinists in Helen Jeffrey and Rosalie Miller. Two Bach

concertos, originally written for the harpsichord, in F minor and A minor, and arranged for pianoforte with the accompaniment of the strings, served as a novelty. As ingenious and musicianly an arrangement as Mr. Whiting has made of them, we hesitate to say that they can ever become effective for the combination he has chosen. However, Mr. Whiting and his colleagues played them well. A. T.

### Mr. Sprague's Recital Delights Toledo Lovers of Organ Music

TOLEDO, OHIO, Nov. 28.—Herbert Foster Sprague gave his thirty-seventh organ recital at Trinity Episcopal Church Tuesday evening. These recitals, free to the public, have been a prominent factor in the musical life of the city and are always well attended. Besides being master of his instrument Mr. Sprague is a thorough student, many important works having been given for the first time here on his programs. At this recital he played compositions by Bonnet, Kinder, Shelley, Liadow, d'Evry, Meyerbeer and Maquaire. The last number, Maquaire's First Symphony, was especially interesting and excellently played. G. De Luchi, baritone, sang a Romanza by Verdi and Rossini's "Pro Peccatis," exhibiting a splendid voice.

### Scranton Club Offers Symphony Program

SCRANTON, PA., Nov. 26.—Under the direction of Louis Baker Phillips, conductor of the Scranton Orchestra, the first concert of the Century Club Symphony Course was heard recently. The orchestral numbers were Mozart's "Magic Flute" Overture and Haydn's "Clock" Symphony. The program was devoted to Haydn almost entirely. His Cello Concerto was played well by the soloist, Thomas H. Rippard. An interesting and enlightening feature was a short talk by Mr. Phillips on the symphony orchestra and symphonic music.

# DOSTAL

## TRIUMPHS AT

Brooklyn Academy of Music Sunday Evening, Nov. 28

GEORGE DOSTAL SCORES A TRIUMPH AT LAST SUNDAY'S CONCERT

"The rare resourcefulness of his art and the phenomenal qualities of his ultra lyric tenor voice, have made him the vocal sensation of the season. It is claimed by those who are best capable of judging, that there is not another tenor on our concert stage who possesses such an exceptional range in the high voice register. With a D flat above high C, this tenor possesses the highest tone ever called for in the published song literature of the ancient and modern classics. This singer gives fair promise of becoming the first really great tenor this country has ever produced." The World, New York, December 5, 1915.

### ACCLAIM FOR GEORGE DOSTAL, LYRIC TENOR.

"Mr. Dostal has a voice of rarely pure lyric quality. It is pleasing in timbre, and even in all registers. He sang more than a score of songs including half a dozen encores, putting great fervor into his interpretations—always remembering that color and sweetness with which nature had endowed him. His celebrated high notes when fortissimo and even when pianissimo were seductive, and they once caused the audience to applaud even in the midst of a high D flat above the staff." The Brooklyn Daily Eagle, November 29, 1915.

### DOSTAL TRIUMPHANT AT CONCERT.

"He disclosed a lyric tenor voice of real purity of sweetness and great range, and his natural gifts have been heightened by an art that is already mature. There was a wealth of tonal color and feeling in his singing, coupled with a clarity of diction and nicety of shading that bespoke the real artist." The Daily Standard Union, Brooklyn, November 29, 1915.

### DOSTAL SCORES A REAL TRIUMPH.

"George Dostal proved that audiences that have heard him were not misjudging him when they claimed him one of the most promising tenors among the young aspirants for honors in this field. . . . that he will ultimately rank with the greatest tenors of to-day, did not seem exaggerated praise judging from his work last evening. Mr. Dostal has a voice of delicate, yet sturdy construction. It is flawlessly pure, and has the richness of an organ. He sang with superb sympathy and perfect control every number of his program."—The Brooklyn Citizen, November 29, 1915.

### DOSTAL PLEASES IN BIG CONCERT.

"His voice was soft, clear and natural, and his every number was followed by an outburst of enthusiasm and a buzz of favorable comment among his auditors. In reaching the climax in Donizetti's 'Deserto in Terra,' Mr. Dostal so charmed his audience, that he fairly lifted them from their chairs as he struck the top note, and a burst of applause came in the midst of his singing."—The Tablet, Brooklyn, December 4, 1915.

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## Yvonne de Tréville's Service To Our American Composers

ON her return from Europe where she had sung in fourteen countries in as many different languages, Yvonne de Tréville had but a slight realization of the possibilities of the American song in English.

True, she had sung the compositions of Foster, McDowell, Humiston, Kramer, Rogers, Parker, Edgar Stillman Kelley and Cadman with unvarying success abroad even where the audience could not understand a word of English. This fact rather confuted, to her mind, the assertion that comprehension of the words is necessary to the enjoyment of a song.

Nevertheless, Miss de Tréville has shown that her enunciation and pronunciation of English are as clear and distinctly intelligible as in any of the thirteen other languages in which she sings, and she says she finds it just as singable as most of them.

In the short time she has been back in America Miss de Tréville has devoted herself heartily and sincerely to the presentation of new works by American composers and in many cases her interpretation of their manuscripts has been their first introduction to public or publisher. The grand piano in the mu-

sic-room of Miss de Tréville's New Jersey country home is piled high with manuscripts and new publications, but every song sent to her is examined carefully. First the words, then words and music are read through. Those found interesting are put to one side to be gone over several times before final judgment is passed as to their acceptability for her voice and programs.

Miss de Tréville since this summer has sung from manuscript songs written for and dedicated to her by Charles Wakefield Cadman, Frances Wyman, Arthur Nevin, Gertrude Ross, Gena Branscombe, Edith Kuester, Lola Carrier Worrall, Celeste Hecksher, Anna Craig Bates, M. Foster Troupe, Henry K. Hadley, etc. In other words, she has given practical demonstration of her belief in American songs for American audiences—sung in English.

### ORCHESTRAL HEARING FOR BALTIMORE COMPOSERS

Arion Gives Music of Bochau and Thatcher—American-Trained Artists Appear

BALTIMORE, MD., Dec. 4.—The concert given by the Arion Singing Society on Wednesday evening, Dec. 1, was of particular interest because the program gave representation to the orchestral works of local composers. Charles H. Bochau, the director of the society, was represented with two attractive pieces, "Harlequinade" and "Fablet," which show colorful instrumentation, and Howard R. Thatcher's bizarre "March of the Gargoyles," was also given. The chorus, under the guidance of Mr. Bochau, gave a creditable performance of several interesting works. Mrs. Sarah Crommer, soprano, was the soloist of the evening.

The second concert of the current series of the Boston Symphony Orchestra, Dr. Karl Muck, conductor, took place on Wednesday evening, Dec. 1, at the Lyric before one of the largest audiences ever assembled in this hall. The record audience had come to hear Fritz Kreisler and, judging from the prolonged applause, all expectations were fully realized. His playing of the Tchaikowsky Concerto left nothing to be desired. The virtuosity of the orchestra was given its greatest test in Rachmaninow's "The Island of the Dead." After the concert, Dr. Muck was the guest of honor at the Florestan Club.

The sixth Peabody recital, which was given Dec. 3 in the main hall of the Peabody Institute, was of unusual interest, as the participants were young American musicians who have gotten their training entirely in this country, the program being given jointly by Elizabeth Pattillo, pianist, and Elias Breeskin, violinist. Miss Pattillo was heard with sympathetic attention. Though sightless, this young pianist plays with much charm, color and refinement of style. Her rendition of the Beethoven Sonata in A Flat, Op. 110, was of interest through its delicacy and expressive treatment. Elias Breeskin, who through the interest of some wealthy Baltimoreans has been musically guided by Franz Kneisel, proved that this guidance has been on a lofty plane. In the Lalo "Symphonie Espagnol" and a group of shorter pieces he disclosed musicianship

of much promise. Clara Ascherfeld was the accompanist.

The Harmonie Singing Society gave the first concert of its series at Lehmann Hall on Tuesday evening, Nov. 30, John Klein directing. Max Landow, pianist, of the Peabody Conservatory teaching staff, was the soloist and delighted the audience with his brilliant interpretations. Mrs. Franziska Kaspar Lawson, soprano, was the visiting artist. Her work with orchestral accompaniment, as well as a group of songs, was commented upon most favorably. F. C. B.

### ARTHUR MIDDLETON WITH APOLLO CLUB OF ERIE

Metropolitan Bass-Baritone Warmly  
Acclaimed by Critics—Settings of  
Kipling Poems Featured

Arthur Middleton, the distinguished bass-baritone of the Metropolitan Opera Company, has lost none of his ability as a concert artist since his advent in opera.



Arthur Middleton, the Distinguished  
Bass-Baritone of the Metropolitan  
Opera Company

He has filled a number of important concert engagements already this season, and is just home from a short tour, during which he sang with distinction as

soloist with the Apollo Club of Erie, Pa., at the opening of the fifth season of that organization.

The concert in Erie took place Nov. 30. Mr. Middleton sang on that occasion a group of four German songs and the same number of Kipling poems set by different composers, together with a number of encores. He was acclaimed by the local press as one of the most finished and accomplished singers that the Apollo Club had ever introduced to Erie. One of the critics used a column and a half review of the concert, and gave particular mention of Mr. Middleton's exceptional work.

Mr. Middleton sang with corresponding success at a concert in Utica, N. Y., earlier in the month, and also appeared in Syracuse at the last Festival. He was complimented for his masterly singing of the rollicking "Figaro" song from "The Barber of Seville."

### INVITING PROGRAM BY MINNEAPOLIS SYMPHONY

George Klass, the Soloist, Plays Bruch  
Concerto—"New World" Symphony  
Beautifully Performed

MINNEAPOLIS, Dec. 1.—Was it the "New World" Symphony of Dvorak, the popularity of George Klass, assisting soloist, good work on the part of the management or the fine feeling for the orchestra that made the sixth popular concert the objective point of a crowd that left no unoccupied seat in the Auditorium Sunday afternoon? The following program was played by Conductor Oberholfer:

Overture to "Oberon"; Symphony No. 5, in E Minor, "From the New World," Op. 15, Dvorak; Concerto for Violin, No. 1, in G Minor, Op. 26, Bruch; Waltz, "On the Beautiful Blue Danube," Strauss.

The reception of the symphony proved its fitness for the occasion. It was played with the assurance of familiarity on the part of the men and with painstaking care as well. The plasticity of tone, the evenly balanced choirs, the melting of the different voices, each into its place in a well-defined pattern, constituted some of the elements of an exceedingly beautiful performance.

Mr. Klass, second concertmaster, gave a clean-cut, musicianly performance of the Bruch Concerto. To know that it was well liked, one had but to observe the attitude of the listening body and the heartiness of the applause. The encore thus invited was gratefully received.

F. L. C. B.



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## NEW YORK HAS NO MONOPOLY ON MUSICAL APPRECIATION

So Maud Powell Reminds an Interviewer in Los Angeles—  
Recording Machines and Work in Schools Have Made  
Each Community Acquainted with Best Music, Says  
Violinist

LOS ANGELES, CAL., Dec. 2.—Violinists do not bring rain to Los Angeles—like pianists—only sunshine—and audiences. And so Maud Powell was given a full house at Trinity Auditorium Tuesday night by Mr. Behymer, when she played for his Philharmonic Course patrons. Her program contained very little of the conventional, and in the d'Indy Sonata she presented a decided novelty to Los Angeles. This work was heard with close attention, but the De Beriot Concerto, No. 7, and the Saint-Saëns Rondo Capriccioso were much clearer to the auditors and brought her a storm of applause.

Despite her usual rule of avoiding social functions, Miss Powell was the guest of the Gamut Club Wednesday night and of the Celtic Club Friday night.

### Boston and New York Taste

In a conversation with her just after she arrived in Los Angeles she said: "I want to enjoy your out-of-doors right away, but I must have my daily rehearsal with my accompanist, Mr. Loesser. You know, we play the d'Indy Sonata to-night. How does it take? Well, differently in different localities. For instance, we played it in Boston at a moderate-priced concert for working people and it was heard with rapt attention. Then we played it in New York to a quite aristocratic audience, if you please, and many were bored and put in their time rattling their programs. So,

you see, not quite all the musical appreciation is in 'N' York."

"I find a great and growing interest in music all over the country this year. In spite of the return of many American musicians from Europe and the coming of hundreds of Europeans, I think there will be plenty for all of us to do. And so much more concert-giving, possibly at lower admission prices, will result in a much larger concert-attending public in coming years.

### Reputation Won by "Records"

"And, then, another aid to the same end is the fact that the music recording and producing machines are making the public acquainted with a high class of compositions through the best obtainable artists. The artists of twenty years ago felt that most of their auditors were strangers to the player and to the composition; now the most of them have your work and your compositions in their own homes and woe be to you if you don't live up to your recorded reputation.

"Besides this, so many of the public schools are adding what they call courses of 'musical appreciation' that the youngsters are able to 'talk back' at you when you speak of the themes of a sonata or the movements of a symphony.

"Oh, yes, we are growing, and we have so many great artists in America that we are almost self-sufficient. Maybe some day we could be quite so if art were not as wide as the whole world. But as I am intensely an American, and not by adoption, either, I can't help enjoying the eagle's scream once in a while, you know."

Miss Powell has played in Los Angeles several times, but at no time did she have a larger audience than on the present trip, which certainly speaks well for our "musical appreciation" of this noted American. W. F. G.

### Ashley Ropps and Lucile Collette Win Esteem in Long Island Concert

Ashley Ropps, the baritone, was one of three New York artists presented by the Neighborhood Association of Locust Valley, L. I., in concert on the evening of Nov. 23. Associated with Mr. Ropps were Lucile Collette, the young violinist, and Ward Lewis, pianist. Mlle. Collette displayed fine musicianship, good technique and a splendid command of her instrument. Mr. Ropps was heard in two groups. One of his offerings was A. Walter Kramer's intensely dramatic "The Last Hour," for which the composer has arranged a violin obbligato especially for Mr. Ropps's use. The sonority of the singer's fine voice and his technical equipment made it possible to portray vividly all the beauties contained in this splendid number. An ovation followed and an extra was granted. Mr. Lewis, who played two solos, in addition to the accompaniments, was given a hearty welcome.

### Three York Organists Announce Engagements to Wed

YORK, PA., Dec. 3.—The announcement of the engagement of Carrie M. Stauffer, organist of Zion Lutheran Church, York, to Chauncey A. Hershey of Spring Grove, was made at a luncheon given last Monday evening at the home of Miss Stauffer's parents, in Spring Grove. Last week Bess V. Senft announced her engagement to Dr. Earl Manter of Columbus, Ohio. Miss Senft is the organist of Trinity Reformed Church, Hanover. Several weeks ago the engagement of Henrietta Menges to Paul R. Smith of Frederick, Md., was announced. Miss Menges, until last Sunday, was organist in St. Paul's Lutheran Church, Spring Grove. The three weddings will take place between this time and the spring. G. A. Q.

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### WHAT THE CRITICS SAY:

ST. LOUIS REPUBLIC, Oct. 14, 1915: "Zanco de Primo, in the tenor rôle of lover to 'Fiora,' sang with abundant power."

LOUISVILLE TIMES, Oct. 16, 1915: "Zanco de Primo, as 'Avito,' proved his beautiful voice beyond quibble. Equal to all the musical demands of the occasion, he made many friends last night. We all hope to have this great singer with us again."

DETROIT FREE PRESS, Oct. 21, 1915: "Vocally Zanco de Primo's 'Avito' was magnificent. The man has a wonderful voice, as powerful as any in the opera world, and of fine quality."

*In Toronto, owing to an error in the program the name of Zenatello was printed as "Avito" for the performance of October 23rd, when Zanco de Primo actually sang the part. The following notices therefore refer to his singing:—*

TORONTO GLOBE, Oct. 25, 1915: "Won another triumph by his appealing voice and artistic style."

TORONTO DAILY NEWS, Oct. 25, 1915: "Could not have been easily bettered."

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## Has Found in Great West Rich Vein of Musical Inspiration

Creations of Cecil Burleigh a Reflection of His Love of Nature in Its Most Striking Aspects—His Sturdy Americanism—Influence of MacDowell Upon His Early Development—Turning to American Poetry for Musical Subjects—Violin Pieces the Greater Part of Mr. Burleigh's Output

By LAWTON MACKALL

WHILE people in New York, Boston and Chicago have been speculating as to what is the proper field for the American composer—whether he should out-Schönberg Schönberg or make pilgrimages to Negro camp meetings—a young violinist named Cecil Burleigh has quietly discovered a musical gold mine in the great West. Settling there five years ago, he has staked out his creative claim, and the vein of ore which he has hit upon, far from showing any signs of exhaustion in either richness or abundance, seems to give promise of almost unlimited further possibilities.

As with many another pioneer, Mr. Burleigh's lucky find was sudden and unexpected. In 1910 he established himself in Denver, a well-schooled but unoriginal musician, a composer-violinist with excellent technique and nothing to say. (He had studied under good teachers: from his eleventh to his eighteenth year with L. E. Hersey of Bloomington, Ill., then in the course of a two-years' stay in Berlin, with Anton Witek, Max Grünberg and Hugo Leichtentritt, and finally, upon his return to America, in Chicago with Emile Sauret, Hugo Heermann and Felix Borowski.) He had been from childhood a lover of nature and had often attempted to describe it in music, but these groping efforts had led to nothing distinctive. Now, however, situated amid mountain scenery, he became absorbed in the study of nature as interpreted by MacDowell. Through MacDowell, who fascinated and stimulated him, he gradually learned to portray the moods of nature in a way that was entirely his own.

While in the first compositions which he published and in some of the recent ones, too, there are echoes of the earlier American, nevertheless the general character of his work is quite individual. It is essentially Western. It is breezy, optimistic, vigorous, straightforward, without frills or sentimentality. It is anything but over-sophisticated or blasé. Whatever of sadness it contains is the

sadness (in the Shakespearean sense) of a serious but undaunted soul.

### Method Impressionistic

Mr. Burleigh's method is subjective, impressionistic. He does not attempt to



Cecil Burleigh, the American Composer and Violinist

transfer nature photographically into music; he gives you instead the thoughts and emotions that nature inspires in him.

The delightful "Indian Sketches" (Op. 40), for example, do not pretend to be ethnological researches; they are simply a white man's impressions of Indian life. As such they are remarkably vivid and colorful. "To the Warriors" is full of savage intrepidity. The "Sun Dance"

is athrob with the incessant rumble of the drums. In contrast to these, "From a Wigwam" bespeaks the quiet of the evening in a lonely encampment—a solitary voice is heard crooning a wild, plaintive song.

Nearly all of the subjects which Mr. Burleigh chooses are fresh and stimulating. "Hills," "Rocks," "Distances"—what splendid opportunities these afford to the pioneering composer! His music is crisp with the keen air of the summits. One feels in it the majesty of great crags and cataracts.

The "Rocky Mountain Sketches" are tremendously effective. In "The Rapids" one is fairly swept along by the roaring, swirling waters. The tranquil yet impressive "At Sunset" reveals distant peaks aglow. "Up the Cañon" makes one feel the grandeur of great spaces and towering walls of color. "The Avalanche" is the most dramatic of the group. Starting (after a short introduction) with an almost playful *fugato*, symbolic of the gentle way in which huge masses of snow begin to move, it gathers more and more momentum, till, breaking into furious chords, it reaches a climax of terrific intensity and ends in an overwhelming roar.

### Writings for the Violin

Until quite recently all of Mr. Burleigh's writing has been for the violin. "It comes naturally to me to write for this instrument," he says, "and I am glad that it does, for there is, to my mind, a deplorable lack of serious music for the violin when we compare it with the literature of to-day for piano and voice." Apropos of the shortness of most of his pieces, he says: "I do not believe in *dragging* out a composition, whether it be in large or in short form. One should come to the point quickly and say what he has to say in the fewest words that will do justice to the title. This is one reason why I greatly admire MacDowell's music; there are no unnecessary measures in it, no superfluous cadenzas, no empty show."

The spirit of Mr. Burleigh's work is genuinely American, and for that reason affords a pleasing relief from the anæmic imitations of Strauss and Debussy that are being concocted in such numbers nowadays. Instead of attempting to re-silver the moonlight of Verlaine or borrow *Gemüth* from the overworked Heine he turns for subjects to Longfellow, Lowell and Whittier. The simple, homely lays of the last-named poet seem especially suggestive to him. Choosing them as *motifs*, he has painted musical pictures that are as native as the landscapes of Innes. His long tone-poem, "Snow-Bound," is an admirable example of what may be done with an American theme. It voices the very soul of old New England.

### A Biblical Sonata

The love of nature and things rural is not the only reason for his being drawn to Whittier, for Mr. Burleigh has in him something of the old poet's religious feeling. His newly published "Ascension Sonata," the three movements of which celebrate the birth of Jesus, the murmuring of the people concerning Him and His ascent to Heaven reveals a spirit of unusual reverence and piety. The sonata (which, by the way,

is the first to be written on a Biblical theme in more than 200 years) is one of a series, two others of a kindred nature having already been completed.

Among Mr. Burleigh's latest productions are two groups of songs, a new departure for him. There are five songs in manuscript for contralto and perhaps the most noteworthy quality of them is their purity of sentiment. One called "Lullaby" is especially fine, and another equally good and full of atmosphere is "Summer Night." "To the River Charles," on lines by Longfellow, is in a barcarolle rhythm. In these songs Mr. Burleigh shows again that he is master of rhythm, of melody and of harmony that is at once modern and grateful to the ear. Mabel Beddoe is planning to sing these songs on programs with Mr. Burleigh.

### To Play Prize Concerto

The largest work which Mr. Burleigh has completed is a Violin Concerto that recently won a prize in Chicago. This has just been published, with piano accompaniment, by the Clayton Summy Co. Mr. Burleigh, as winner of the contest, is to play the concerto in the Chicago Auditorium, with the orchestra conducted by Glenn Dillard Gunn.

This season Mr. Burleigh is to make his first concert tour in the East, featuring his own compositions. The success as a virtuoso which he has achieved in the West and the favorable impression created everywhere by his compositions when played by such violinists as Albert Spalding, Maud Powell, Florence Austin and David Mannes, would seem to assure him a most hearty welcome.

### CHROMATIC CLUB'S CONCERT

Boston Organization Presents Quartet of Soloists in Opening Event

BOSTON, Nov. 30.—This season's first concert of the Chromatic Club, Mrs. A. Julian Rowan, president, was given this morning in the Hotel Tuileries. The program was in charge of the president, who presented the following distinguished artists: Martha Atwood-Baker, soprano; Katharine Kemp Stillings, violinist; Florence Jepperson, contralto, and Hans Ebell, the Russian pianist.

The program in the main was confined to Polish and Russian music, although Mrs. Baker's songs consisted of a group in English from the pen of Bainbridge Crist, the Boston composer. Mrs. Baker gave a delightful interpretation of these numbers, which showed to advantage the fine quality and range of her clear soprano voice.

Miss Jepperson was heard in a song group, and gave a compelling delivery of the aria, "Farewell Ye Hills," Tschai-kowsky. Miss Kemp Stillings again proved her efficiency with her instrument in numbers by Tschai-kowsky and Wieniawski, and Mr. Ebell was heartily applauded for his intelligent and masterful playing of numbers by Russian composers.

Gertrude Belcher, Charles L. Shepherd and Justin Williams played the accompaniments.

There was an unusually large audience of club members and friends. W. H. L.

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### TRIUMPHS IN NEWARK CONCERT

Walter Flanagan, in the Newark Evening News, December 2, 1915, says:

"Smooth in texture, substantial in volume, mellow in quality and used with the knowledge of what constitutes good art in singing, Mr. Dadmun's voice delighted his hearers. The audience was not one to respond promptly to a singer's overture, and the baritone's admirable delivery of the recitative and aria "Hear me, Ye Winds and Waves" from Handel's "Julius Caesar" with which he introduced himself, did not gain for him the recognition it merited. As the concert progressed, he compelled generous tributes to his worth as a vocalist and interpreter by his singing of Schubert's "To Music," Schumann's "When I Gaze Into Thy Eyes," Florida's "Madrigal," Deems Taylor's "Witch Woman," Sjögren's "The Seraglio's Garden," Messager's humorous "In Alcalá," Quilter's "Now Sleeps the Crimson Petal," and a setting of Shakespeare's "Oh Mistress Mine," the last two being added to his printed list. To all his interpretations he imparted charm by seductive tone, just phrasing and pure diction."

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## INFLECTS BRUCKNER ONCE MORE UPON US

Dr. Muck Plays the Wearisome  
Seventh Symphony in New  
York Concert

The first program of the Boston Symphony's second New York visit on Thursday evening of last week contained only two numbers—Bruckner's Seventh Symphony (in E major) and the Beethoven Violin Concerto. Fritz Kreisler was the soloist in the last named, making his first local bow of the season; so that, as a matter of course, the evening wound up in a whirlwind of enthusiasm. But it did not start out that way.

Bruckner propagandists may die, but they never surrender. The excellent, good-natured public wishes them all manner of felicity and a long life to boot and craves in return only one small boon—that they renounce their campaigns of proselytism and revere their dolorous idol by their own dear selves. One tenders this request not insolently, but in all due humility of spirit and, after having suffered the efforts of Bruckner apostles for many a weary year; not out of a lack of sympathetic understanding, but in the fullness thereof. Conductor after conductor has dissipated no end of precious energy in the zealous crusade only to demonstrate that the whole desperate labor of love is a forlorn hope and a pretty thankless job, in the bargain. Each time the Bruckner conclave proclaims that the message was at hand which will melt the icy heart of the non-conformists, and each time the bitter business ends in the same dreary way. The Ninth Symphony,

the Fourth, the Seventh—always the old, wretched story.

Now one feels heartily sorry for the estimable and unfortunate peasant-composer. A venomous clique, headed by the notorious Hanslick, hounded him relentlessly in his lifetime and there is a story that when the present Austrian Emperor once asked him to request a favor he replied, "Please, Your Majesty, ask Hanslick not to write that way about me." But Hanslick, who vainly strove to check the world force of Wagner, did much to cripple and impede the ill-starred symphonist.

Yet Bruckner's failings lay mainly in himself. The man possessed a soul that yearned and aspired to the utterance of great things, and sometimes, by sheer sincerity and force of will, he almost contrived to voice them. But the flashes that illumined his fancy were transient and fugitive. At best the flame was never original. As deficient in self-criticism as Rubinstein, the Austrian possessed not a tithe of his inspiration. He labored in pain and with unrelenting fanaticism because he willed it so, not because the irresistible powers of creative impulse drove him to it.

The Seventh Symphony—last heard here eight years ago—bespeaks the effort of its origin. A weary hour and a quarter is consumed in its performance, out of which about ten minutes are worth while. The elegiac *Adagio* contains two superb and imposing moments. It speaks out of the fullness of a heart moved to its depths by a mystic premonition of Wagner's death. If only its inspiration were properly concentrated! But like the other movements, it gropes, wanders and wastes itself on vivid ideas blindly, stupidly, desperately. It is appalling, the diffuseness, the redundancy, the pretentious vacuity of nine-tenths of this work. All its endless counterpoint, all its massiveness of instrumentation will not atone for its somnolent stodginess. However, the "Rheingold" quotations offer momentary amusement. Of a truth, Bruckner's love for Wagner stopped at nothing.

Perfunctory applause from an audience united in its heartfelt boredom rewarded a superb performance of the work. Dr. Muck is one of the torchbearers of the Bruckner clan and right conscientiously did he do his duty.

The real joy of the occasion was supplied by Mr. Kreisler, who played the Beethoven Concerto sublimely. To comment on it in detail would involve a repetition of all the glowing phrases so frequently applied to him and so impotent to convey the notion of his true quality. As usual his own marvelous cadenza proved the climax of the entire concerto. The audience remained in its places at the close to applaud the violinist vociferously. H. F. P.

### Saturday's Classic Program

Classicism pervaded the proceedings at Dr. Muck's Saturday matinee performance, in which the program consisted of:

Mozart, Symphony in E Flat Major; Handel, Concerto for Strings and Two Wind Orchestras; Viotti, Concerto in A Minor; Mendelssohn, Overture, "Calm Sea and Prosperous Voyage."

Fritz Kreisler gave a noble performance of the beautiful Viotti work. The classic refinement and tonal beauty of his playing of the *Adagio* drew a warm tribute from audience and orchestral players, with Dr. Muck showing his approval by tapping with his baton on the conductor's desk. At the close the violinist was recalled six times, and a fervent contributor to the applause was Josef Stransky, who sat in one of the boxes. The audience keenly relished the Handel Concerto, in which there was recognition from the audience for the work of some of Dr. Muck's solo wind instrument players. K. S. C.

### Julia Culp's First New York Program

For her first New York recital of the season, which occurs at Carnegie Hall on Thursday afternoon, Dec. 16, Mme. Julia Culp will offer a group of Schubert songs, a group made up of some old Dutch folk-songs, S. De Lange's Dutch Serenade, Purcell's "Passing By," Beethoven's "The Cottage Maid" and Earl Cranston Sharp's "Japanese Death Song" and a final group consisting of three Wolf songs, from his "Italienisches Liederbuch," and three songs by Gustav Mahler. Coenraad v. Bos will be her accompanist.

# Christine Miller Triumphs

BRIEF EXCERPTS FROM THE NEW YORK PRESS  
CONCERNING THE SONG RECITAL GIVEN  
BY MISS MILLER IN ÆOLIAN HALL  
NOVEMBER 23, 1915

N. Y. TRIBUNE, H. E. Krehbiel—"She sang with beautiful voice and an ever increasing sincerity of manner, gave real pleasure and excited genuine admiration for her art, which has nothing mean or ignoble about it. \* \* \* Miss Miller has the requisite emotional and vocal material."

N. Y. SUN—\* \* \* "These compositions afforded Miss Miller unusual opportunity for a display of fine interpretative power. \* \* \* There was much pleasure to be derived from the rich quality of her voice, her remarkably clear diction and fine sense of phrasing. The Wolf songs served as a good climax in the list both for their own special beauty of form and the interest they contained in not being sung so frequently. These songs in turn received from the singer their individual characterizations, whether this called for finer sentiment or an intensity of dramatic feeling. The 'Elfenlied' was very charmingly given and had to be repeated."

N. Y. TIMES—"The singer displayed great gifts of interpretation that were marked enough to bridge safely the chasm between widely different styles, as wide, for instance, as that between Wolf's 'Elfenlied' and Carpenter's 'The Day Is No More.'"

N. Y. AMERICAN—"Christine Miller, one of the most charming contraltos before the public, was heard in a programme of songs in Æolian Hall yesterday afternoon. With attractive and musicianly method, style and tone she interpreted ancient works by Bach and Beethoven; six German songs by Wolf; and other numbers by native musicians."

N. Y. EVENING MAIL—"Christine Miller's recital had a programme of more than usual interest, delivered with more than usual art."

N. Y. EVENING SUN—"Shining in satin dark as Pittsburgh smoke, slashed white at the sides and capped with two flying raven wings, Christine Miller at yesterday's Æolian Hall matinee looked charming. Her low voice, with a certain vigorous ejaculation and hearty humor, more than suggested Geraldine Farrar at times. From Hugo Wolf's fine version of 'Kennst Du das Land' Miss Miller turned to a serious American pair, Carpenter and Kramer. Between these, Sibella's 'Street Organ' was a rollicking success, instantly redemanded."

N. Y. GLOBE AND COMMERCIAL ADVERTISER—"Miss Christine Miller, contralto, gave an admirable recital yesterday afternoon before a highly appreciative audience. Her singing of 'Mein gläubiges Herze' was really artistic. She sang with beautiful voice and a sincerity of feeling that quickly captured the audience."

THE DEUTSCHES JOURNAL, Dr. Heinrich Möller—"From the finest shadings of pianissimo the equal of which one seldom hears to the voluminous *forte* tone, this voice is controlled almost without effort. It belongs to a subtle and highly intelligent art of performance, and carries by nature that indefinable timbre which cannot fail to touch the heart."

NEW YORKER STAATS-ZEITUNG, Maurice Halperson—"Miss Miller must be recognized as one of our best concert singers. Her appearance conveys beauty, loveliness and elegance, and in her voice she has a good companion to her personality in that it is a full, sweet, clear and soothing mezzo soprano upon which she can rely absolutely, for it is supported by wonderful artistic training."

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## PROVIDENCE HEARS CADMAN MUSIC-TALK

Composer and Indian Princess  
Delight Audience With  
Unique Program

PROVIDENCE, R. I., Dec. 3.—Before an audience that filled every available space in the large ballroom of Churchill House, Charles Wakefield Cadman, the composer, and Princess Tsianina Redfeather gave a program of Indian music Wednesday night, under the auspices of the Chaminade Club, Mrs. Eleanor Sproat-Deal, president.

The program was made up largely of Mr. Cadman's idealizations of Indian themes, many of which were heard here for the first time. The first part was given to two of Mr. Cadman's piano pieces, which bring out in striking fashion the plaintive undertones of the old Indian melodies. Princess Redfeather, gowned in regal Indian costume, charmed her hearers with the beauty of her voice and simplicity of manner in giving the Cadman songs. Possessed of a personality and voice of unusual beauty, she was the ideal interpreter of the Cadman songs. In the second part of the program Mr. Cadman gave a talk on Indian music and exhibited a collection of Indian musical instruments. Both the Princess and Mr. Cadman kindly consented to add extra numbers.

The Athena Circle, Mrs. Harry A. Lee, president, gave a musicale Tuesday evening in Edgewood Casino. Mozart and Haydn quartets were played by Henri Faucher, first violin; Leo Faucher, second violin; Howard Ferrar, violoncello, and Mrs. Marie Faucher, pianist. A Nocturne by Chopin and Mendelssohn's "Capriccio" were played by Mildred J. Lee, and songs by Cadman, La Forge and Schubert given by Marian Hall.

At the Sunday evening concert in the Strand Theater Fairman's Orchestra was assisted by Beatrice Wheeler, mezzo-soprano, formerly of the Chicago Opera Company, and Dr. John A. Normand of Providence, cellist. Miss Wheeler's numbers included the "Stride la vampa" aria from "Il Trovatore" and a song group by Cadman, La Forge and Braga.

Another delightful program of Sunday was the song and cello recital given in Keith's Theater, under the management of Mme. Hall-Whytock, by Howard White and Evelyn Scotney, former members of the Boston Opera Company. Henry E. Seeler was accompanist. Mr. White gave songs by Tchaikowsky, Cadman and Stuck, and a cello solo by Godard. The "Mad Scene" from "Hamlet" was sung by Miss Scotney.

A recital of Tuesday evening in Froebel Hall was that in which Helaine Ames, soprano, and Winnifred Parker, reader, appeared. Miss Ames, who is a pupil of Geneva Holmes Jefferds, pleased with an aria from "Tosca," and songs by Bayly, Salter and Woodman. G. F. H.

### Boston Orchestra and Kreisler Play to Big Philadelphia Audience

PHILADELPHIA, Dec. 4.—The Boston Symphony Orchestra was heard by an audience which completely filled the Academy of Music last Monday evening, at the second of its series of five concerts. In fact, the house was not large enough to hold all of the people eager to obtain admittance, many being turned away. This was due in part to the first appearance of the season of Fritz Kreisler, who was the soloist, although it might in justice be added that the Boston orchestra also filled the Academy at its first concert, when there was no soloist, as it has done many times in the past. The program on Monday evening included only two numbers, Bruckner's Symphony No. 7, in E major, and the Beethoven Concerto in D major, for violin and orchestra. Magnificently played as the symphony was, the audi-

ence welcomed, not without signs of relief, the appearance of Kreisler and the opportunity to listen to his incomparable interpretation of the beautiful Beethoven concerto. Kreisler's reception was one of the most cordial and prolonged any artist has been given here in years, and the applause at the close of his number was equally enthusiastic. A. L. T.

### SHANNA CUMMING SINGS OWN SONGS IN RECITAL

Accompanies Herself in Three of Her  
Works—Organist Shelley Offers  
Some of His Music

Three new songs well worth knowing were brought to the attention of the New York public when Shanna Cumming, soprano, and Harry Rowe Shelley, organist, gave a recital in Aeolian Hall on Dec. 4. "Blue Pigeon," the second in the group of Mme. Cumming's own compositions, is a whimsically effective bit of fancy. "Love's Litany" and "Allah," the other numbers from her own writings, were both well received. Mme. Cumming played the accompaniment for her own compositions. Her songs covered a wide field, including two arias by Mozart and Handel, a group of Brahms, Bizet, Wagner and Tchaikowsky compositions, a Russian song by Bruno Klein and a group from Spross, Liza Lehmann and Mrs. Beach. Miss Cumming has the happy faculty of conveying the inner meaning of songs—aside from their absolute musical meanings—and this faculty her audience was quick to realize and appreciate.

Mr. Shelley played first the Bach Fantasia and, later, three of his own compositions. "Dragon Flies," an "Ave Maria" and a "Fanfare d'Orgue" were the organist's offerings from his own writings. The audience seemed to like the "Ave Maria" best, as it vigorously applauded what is really a dignified and fine bit of work. Mr. Shelley officiated at the piano for the singer, excepting in the group of her own songs. M. S.

### DETHIER SONATA RECITAL

Violinist and Pianist Give Excellent Ensemble Program

A sonata recital given in the Princess Theater on Dec. 5, by Gaston M. Dethier, pianist, and Edouard Dethier, violinist, was attended by a cordial and cultured audience. Reger's Suite (In Old Style), Op. 93, afforded each a chance to display gifts. The violinist played the *Largo* with splendid feeling; his confrère revealed a pearl-like scale and an aptitude for ensemble playing in the *Prelude* and *Fugue*. The pianist appeared to be the more capably equipped artist and his work throughout the evening was noteworthy.

Emile Bernard's Sonata, Op. 43, followed the Reger work. Although written a number of years ago it sounds the modern note occasionally. Delightful was Messrs. Dethier's conception of the jocose and piquant second movement. The lovely Brahms Op. 108 was also finely done and demonstrated anew the artists' genuine predilection for ensemble playing. It concluded a consistently well played program. The audience's appreciation was very keen and forced Messrs. Dethier to bow repeatedly. Their choice of auditorium was happy for several reasons. B. R.

### Granados Songs Please Boston Hearers of de Gogorza

BOSTON, Dec. 5.—Emilio de Gogorza, the Spanish baritone, gave a recital in Jordan Hall Monday afternoon, offering a program consisting of music which was representative, with only two exceptions, of living composers. The exceptions were Gluck (the air of *Thaos* from "Iphigenia in Tauris") and Monsigny (air from "Le Deserteur"). There were three Spanish songs by Granados, and uncommonly interesting they were—ultra-modern, of course, in their harmony and presumably racial in expres-

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sion. The other composers were John Alden Carpenter, James H. Rogers, Sidney Homer, for Americans; Cyril Scott, Edward Elgar, Vincent d'Indy and Claude Debussy. Mr. de Gogorza sustained the long and noble line of Gluck's air admirably, and was at his best in the songs of Carpenter, Rogers, Elgar, Ropartz. His audience was of good size, and quick to show its approval. O. D.

### BURNHAM'S RALEIGH RECITAL

Poetry and Power of Pianist's Readings  
Impress Hearers

RALEIGH, N. C., Dec. 1.—The second concert of the Peace-St. Mary's series was given by Thuel Burnham, pianist, at the Auditorium of St. Mary's School. Mr. Burnham shared with David Bispham the distinction of being the only artist engaged by the joint management for a return appearance. He presented an artistic program and deepened the favorable impression made by him last spring.

The pianist opened with two Bourées of Bach, playing them in a masterful manner, following these with Beethoven's "Moonlight" Sonata. Mr. Burnham plays this work in a most reverential manner, with fluent technique and reserved force, giving thereby a chaste, clean-cut reading; but ever mindful of the emotional side. He made the beautiful melody in the *Adagio* sing, using a wealth of tone and wonderful shading throughout, contrasting it with the dainty second movement played in a highly poetic manner. The *Presto* was taken with speed, rhythmic precision and remarkable power. The second offering was a group of pieces by Schumann and Chopin.

Mr. Burnham is a delightful tone painter and carried his audience through all sorts of moods. One is struck with the fact of his artistic honesty. When he plays a Schumann romance there is

real depth of feeling, never overdone, however, and when he does a Chopin Valse it is just a happy, care-free, rhythmic affair, the pianist never seeming to try to read into a composition a thousand things never dreamed of by its maker.

The last group consisted of works by Liszt and Tausig, played with wonderful virtuosity. In the Schubert "Marche Militaire," Burnham rose to heroic heights and in response to the storms of applause that greeted this *tour de force* he had to add encores. J. P. B.

### New York Russian Choir Delights Lynchburg

LYNCHBURG, VA., Dec. 4.—The Russian choir of Saint Nicholas Cathedral, New York, Ivan T. Gorakhoff, director, sang its way into the hearts of an audience of 1300 people in Caell Hall, University of Virginia, last Sunday. Chants and songs of the Greek Catholic Church service were given on the first part of the program, and the second part was devoted to Russian folk songs and melodies. The fresh young voices of the choristers were delightfully heard in the plaintive minor melodies of the folk songs, and the audience was emphatic in its expressions of appreciation. J. T. B.

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## THREE SYMPHONIES IN KUNWALD CONCERT

Cincinnati Hears Program Built on Historic Lines—Albert Lindquest with Club

CINCINNATI, O., Dec. 5.—A program after the European rather than the American manner was given by Dr. Ernst Kunwald and the Cincinnati Symphony Orchestra at its last series of concerts Dec. 3 and 4. It included three symphonies and there was no soloist. The program was as follows:

Symphony in E Flat, Haydn; "Jupiter" Symphony, with Fugue Finale, Mozart; Symphony, No. 4, Beethoven.

Unfortunately this program did not meet with the public response which the excellence of its presentations warranted. The educational idea which underlay this scheme, that of showing the logical development of the symphony both in its form and in its musical content, while it appealed to the more serious minded of the audience, was not sufficiently popular to offer an attraction in itself. That portion of the public, however, which enjoys pure music disassociated from its more picturesque aspects found in the performance of the three symphonies as Dr. Kunwald presented them an unalloyed pleasure.

The Haydn Symphony served as a test of the orchestra in its precision, cleanness and clarity of tone, and it also found abundant favor with the audience. In carrying out his idea of the logical development of the symphony Dr. Kunwald fitted the Mozart Symphony, the "Jupiter," into its historic niche by play-

ing it in the strict formal style of its own period. The procedure was interesting in that it proved how much more satisfactory even the placid beauties of Mozart become when touched up by a bit of modern treatment. The Beethoven Symphony was made of compelling interest by the superb reading which Dr. Kunwald gave it.

The first of the series of three Orpheus Club concerts was given Thursday evening under the direction of Edwin W. Glover. The club's performance ably sustained its excellent standards. Charles J. Young was the accompanist. The soloist was Albert Lindquest, the young tenor, hitherto unknown to Cincinnati, but a singer who immediately proved to be a musical personage to be reckoned with. His voice is a pure tenor of delightful quality. He sings with ease, security and fluency, with fine understanding and great musical feeling. The club exhibited an unusually fine tonal quality and a musical *esprit de corps* which aroused the greatest applause.

A delightful reception and musicale was given for Alice French (Octave Thanet), who is visiting in Cincinnati, by Lawrence Maxwell, president of the May Festival Association, and Mrs. Maxwell at their home on Thursday evening. Mr. Maxwell presided at the fine organ, one of the greatest attractions of "Maxwellton," and Mrs. Herman Thuman contributed a number of interesting songs.

In the absence of Bertha Baur, who is spending a few days at Hot Springs, Wanda Baur gave a reception on Thursday to Señor Quiroga, the talented Spanish violinist, and his bride at the Cincinnati Conservatory of Music. For the students who assembled to meet him Mr. Quiroga played for half an hour, accompanied by his wife.

The December meeting of the Woman's Musical Club, with Mrs. Robert Sattler as hostess, commemorated the centenary of Robert Franz, the story of whose life was ably presented by Mrs. Antoinette Humphreys Smith. Arrangements by Louis Victor Saar of "An die Music" and "Er ist gekommen," were sung by Miss Brown, Mrs. Poock, Miss Zeller and Mrs. Smith. The same quartet also presented "Lieber Schatz sei wieder gut" and "Willkommen mein Wald." The following groups were given:

"Es hat die Rose sich beklagt," "Gute Nacht," "Bitte Stille Hintersicht," Frau Roas Bartschmidt; "Waldfahrt," "Ständchen," "Im Herbst," Mrs. Rose Fischer-Smith; "Die Trauernde Liebschen ist da," Abends, and "Mädchen mit dem Rothen Muendchen," Mrs. Herman Thuman.

Mrs. Robert Sattler was the hostess of the club. A. K. H.

Noteworthy Woman's College Faculty Recital in Montgomery, Ala.

MONTGOMERY, ALA., Nov. 28.—The musical faculty of the Woman's College recently gave one of the best concerts heard here since its opening. The first number on the program was a Grieg Sonata for violin and piano, played by Alexander Findlay, violinist, and Anthony Stankowitch, pianist. Mr. Findlay's other splendid offering was Wagner's "Dreams," which he played with a warmth of feeling and sonorous tone. His art is broadening to a very noticeable degree. Lily Byron Gill, assistant piano instructor, gave a MacDowell group in a most ingratiating manner, exciting applause. Marie Van Gelder, vocalist, gave several groups finely.

Mme. Van Gelder was exceedingly charming and gave her numbers in an artistic and finished style. In Anthony Stankowitch we can boast of having one of the foremost concert pianists of the South. He gave numbers by Schuett, Heyman, Sgambati, Henselt, d'Albert and Wagner-Brassin. These recitals are given free to the public.

### Novelties Scheduled by Sinsheimers

The Sinsheimer Quartet, Bernard Sinsheimer, first violin; Albert Greenfeld, second violin; Joseph Kovarik, viola, and Willem Durieux, violoncello, announces three concerts for this season to be given at Rumford Hall, New York, on Tuesday evenings, Dec. 14, Jan. 25 and Feb. 29. Among the works to be performed are standard string quartets by Brahms, Beethoven, Mozart, Dittersdorf and Schumann, while the novelties include first performances of a String Quartet in A Minor by Wilhelm Stenhammar and Sgambati's Piano Quintet. The quartet will be assisted by well known soloists in the performance of the quintet.

### Louise Mertens Wins Favor with Newark Church Choral Society

NEWARK, N. J., Dec. 4.—The first concert of the season by the Third Presbyterian Choral Society took place recently at the church. The society had the assistance of Louise Mertens, the popular contralto, and Lucia Forrest Eastman, harpist. The choral society is under the direction of J. Huntington, Jr., a conductor of marked ability. In addition to the choral work, Mme. Mertens sang "O, Don Fatale," Verdi, and a group of songs including MacDowell's "Long Ago" and "Where Blossoms Grow," Stickles' "Thoughts of You" and "The Lost Chord." She was obliged to repeat the song by Mr. Stickles, and added an encore after her first number. Mme. Mertens was accorded an ovation by the audience and achieved a noteworthy success.

Franceska Kaspar Lawson has returned to Washington, D. C., from a successful recital of songs and operatic selections in Poughkeepsie, N. Y., and an appearance as soloist for the Harmonie Society of Baltimore.

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## HAROLD BAUER AS DAMROSCH SOLOIST

Strives Valiantly to Make Brahms  
B Flat Concerto a Matter  
of Interest

Walter Damrosch's almost proverbial skill in constructing excellent programs did not stand him in such good stead at the New York Symphony concert Friday afternoon of last week as it has hitherto done this season. True, there was much delight over the incomparable art of Harold Bauer, the day's soloist, and a good deal of applause for the work of the orchestra. But one wished all this energy had been expended on music more worthy of it. Strauss's "Till Eulenspiegel" proved a musical banquet itself after the three instrumental movements from the "Romeo and Juliet" Symphony of Berlioz and Brahms's B Flat Piano Concerto is no joyful matter.

Apparently Mr. Damrosch admires Berlioz. A few years ago he consecrated a whole series of concerts to him and has played not a little of this music since then. Last week he did the "Romeo" with affectionate regard, but evoked little response. Frankly, it is not easy to admire Berlioz in these days. Time and modern progress have purged his orchestral idioms of the awe and amazement they once inspired and one must be gifted with the inexplicable enthusiasm of a Romain Rolland to feel eloquence or force of musical invention in the residue. These first two movements of "Romeo" are about as weak in quality of inspiration as the "Harold," feebly sweetish and spineless in melodic character when they do not meander drearily in long, platitudinous stretches. The "Queen Mab" Scherzo is better, largely because briefer. But the monotony of the discursive "Love Scene" is harrowing.

Mr. Bauer loves the Brahms piano concertos. He played the first of them a few years ago and promptly took up the cudgels in its defence when someone made slighting remarks about it. Doubtless he loves the second as well, for he lavished the finest fruits of his art on it on this occasion. A good deal of water has flowed under Brooklyn Bridge since it was last played here. Pianists have shown a marked tendency to abstain from it, probably as much because of the relatively unostentatious and unidiomatic solo part as for the fact that most of it is tiresome and uninspired. The *andante* is indubitably lovely (it hints at the song "Immer leiser wird mein Schlummer"), but the remainder of the work is largely Brahms at his poorest. Mr. Damrosch furnished the soloist with a good accompaniment, however, and the audience applauded Mr. Bauer rapturously at the close. And now may the concerto slumber undisturbed! H. F. P.

"Werther" Scene in Recital at Portland, Ore.

PORTLAND, ORE., Nov. 17.—Francis Richter, the blind pianist, gave a concert at the Multnomah Ball Room on Monday evening. The attendance was large, as both the MacDowell Club and the Monday Musical Club joined in making this concert a financial success. The musical success is always certain when this

splendid artist appears on a program. The program included the pianist's own "La Capricieuse," "Perpetuum Mobile," and "Response a une Fleur."

On Sunday afternoon at the Heilig Theater Mme. Lucie Valair, mezzo-soprano, made her first public appearance in Portland. For the second part of the program the first scene of the third act of "Werther" by Massenet was given in costume, Mme. Valair singing the part of Charlotte with Katherine Ensey, one of her pupils, in the rôle of Sophie. Mme. Valair was assisted ably by G. C. Kirchner, cellist, and J. Hutchinson, accompanist.

## GERALDINE FARRAR'S GOWN SETS DAYTON TALKING

Sensation of Soprano's Visit to the Ohio  
City—Notable Concert in the  
Symphony Series

DAYTON, OHIO, Nov. 26.—Geraldine Farrar and her concert company paid their first visit to Dayton last Tuesday, under the auspices of the Civic Music League. Memorial Hall was crowded to its utmost capacity, and the visit of Miss Farrar was the notable event of the Civic Music League course.

This famous American prima donna was not in good voice, having a cold, but she sang two groups of songs and the aria from "Madama Butterfly" in her own artistic way. She was at her best in the "Habanera" from "Carmen." She created a sensation, not so much by her singing, as by her wonderful gown (or the lack of it), and this feature has been a topic of conversation ever since.

Mr. Werrenrath and Mlle. Sassoli, harpist, were the assisting artists, and gave a large part of the program in a very satisfactory way. Mr. Werrenrath made a wonderful impression and hosts of friends, who will greet him again this season, when he appears with the Apollo Club. He has grown much in voice and art since his first appearance here some years ago.

The accompanist was Richard Epstein, who played very beautifully.

The third concert of the Sixth Symphony Series took place at the Victoria Theater and brought again to Dayton Ethel Leginska, the famous young English pianist, and George Hamlin, tenor. Paul Althouse was advertised to appear, but at the last moment was obliged to cancel the engagement on account of having to sing at the Metropolitan Opera on the evening before.

Not in years has there been so remarkable a recital in Dayton as this one. Mr. Hamlin was in fine voice and sang magnificently. He was obliged to respond to many encores. Mme. Leginska made a stronger impression than she did last year, if that were possible. She carried her audience by storm with her wonderful playing. Even after the close of her program, when she had played Liszt's "St. Francis Walking on the Waves" and "La Campanella," she was recalled eight times, and finally responded with the Chopin "Butterfly" Etude.

The first romance of the Dayton Conservatory of Music culminated Tuesday in the marriage of Mildred Smith, a piano student of the Conservatory and daughter of Mr. and Mrs. James Smith, to Jefferson Walters, the violinist, who is at the head of that department of the Conservatory.

An interesting program was given at the regular meeting of the Women's Music Club on Tuesday afternoon. Among those taking part were Mrs. Ione Barton Frank and Susie K. Stover, voice; Helen McKinsey, Alverda Sinks and Honor Halsey, piano, and Mrs. Mary B. Wells and Bessie Naber, violin. SCHERZO.

Farrar and Her Aides Draw Huge  
House in Omaha

OMAHA, NEB., Nov. 26.—Geraldine Farrar and assisting artists presented in the Charity Concert Course by the Associated Retailers of Omaha, drew one of the largest audiences within the memory

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Arthur Newstead.

of local concert habitues—virtually a capacity audience in the huge Auditorium. Miss Farrar charmed throughout the evening, but especially in her "Carmen" and "Butterfly" arias. Ada Sassoli and Reinald Werrenrath also won individual triumphs, and Richard Epstein was a perfect accompanist. E. L. W.

Edith Thompson and Edith Castle in  
Beverly Musicales

BEVERLY, MASS., Nov. 20.—The Lothrop Club gave a musicale here yesterday afternoon in the Parish House of the Unitarian Church before a large audience. The artists were Edith Thompson, pianist; Edith Castle, contralto, and Harris S. Shaw, all of Boston. Miss Thompson opened the program with the first movement of the "Appassionata" Sonata of Beethoven, and gave a compelling delivery of it. She was heard later in a number of Chopin Etudes and a Polonaise and in music by Rachmaninow and Liszt. Miss Castle sang German, French and English songs and the aria from "Samson et Dalila." Her choice of songs was most effective, and in her delivery of them she displayed a contralto voice of much beauty.

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## THREE TACOMA PROGRAMS

Club Concert, Joint Recital and Pupils'  
Afternoon at Conservatory

TACOMA, WASH., Nov. 26.—The Ladies' Musical Club gave a most entertaining concert Nov. 16. Some of Tacoma's most popular musicians took part, assisted by W. R. Hedley, a brilliant violinist from Seattle. Rose Schwinn, Mrs. J. Austin Wolbert, Jason Moore, Mrs. J. N. Tyler and Frank H. Horsfall were able participants.

Coralie A. Flasket recently gave a pianoforte recital, assisted by Hiram H. Tuttle, baritone.

A recital was given recently at the Puget Sound Conservatory of Music by the pupils of Sophy A. Preston and Robert L. Schofield.

Honors for Soloists with Mozart Club  
of Pittsburgh

The first concert of the thirty-eighth season of the Mozart Club of Pittsburgh was given on Nov. 26, at Carnegie Music Hall. The soloists were Betsey Lane Shepherd, soprano, and Anna Murray Hahn, contralto, two of John Walter Hall's artist-pupils. They appeared in solo parts from Rossini's "Moses in Egypt." Mrs. Shepherd's singing was especially praiseworthy in the "In Israel's Camp" aria. Mrs. Hahn's voice was rich and sympathetic.

An English composer named Bruce Steane has written a tone-poem for pianoforte and orchestra, entitled "Belgique, 1914-15."

Elizabeth Boehm van Endert, the soprano, is to sing at the Charlottenburg Opera again this season.

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## AMERICAN MUSIC IN HOUSTON PROGRAMS

**Influence of Mr. Freund's Visit Still Potent—Helen Stanley Choral Club Soloist**

HOUSTON, TEX., Nov. 24.—For the first concert of the fifteenth season of the Woman's Choral Club on Monday evening in the Prince Theater the attendance fell little short of 2000. Helen Stanley was the solo artist, as she was for the same club's opening concert of last season. The songs that formed Miss Stanley's part in the program were presented in every instance with an artistry so rare that the singer strengthened her hold on the Choral Club's patrons, adding largely to the already long list of her ardent admirers here. Miss Stanley was fortunate in having Louise C. Daniels of Houston as her accompanist; she herself warmly expressed her appreciation of this fact. Indeed, she was desirous that Miss Daniels should continue with her, and the Houston pianist did play for her concert given in Belton.

The chorus numbers on this program were five, all of them by American composers; and the club's singing body of sixty voices did wonderfully fine work under Director Hu T. Huffmaster. An audience more solidly and enthusiastically applaudive I do not remember ever to have observed in the many years of my concert-going in Houston. The club's accompanist, Mrs. Lora Nelson, performed flawlessly her part of the work. The Choral Club's next concert comes on Jan. 25, when Pablo Casals will be the soloist.

An affair far-reaching in its import was the matinee musicale given to-day by the Woman's Club—a large local organization devoted to general culture—in the ball room of the Bender Hotel. The program took the form of a lecture by Horace Clark on American composers, with his own elaborate pianistic illustrations, extended comprehensively through the songs of American composers as interpreted by Mrs. Anna Clyde Plunkett and Hu T. Huffmaster. Mrs. W. G. Love, president of the Woman's club, opened her speech of introduction thus: "While the Woman's Club is interested in the products of American factories and home markets, we are more deeply interested in the products of American genius, in literature, music and art. We appreciate the importance of music as a factor in intellectual development and social culture, and we are in hearty sympathy with the nation-wide movement to stimulate a greater interest in the work of American musicians and composers."

Mr. Clark ridiculed and lamented the fact that the American public makes its

snobbishness in regard to imported music so patent. He gave an unusually eloquent talk, and the art shown by both Mrs. Plunkett and Mr. Huffmaster as illustrative was richly worthy of the great subject under consideration. Thus we see how John C. Freund's propaganda is bearing fruit. Not that these three patriotically devoted Texan musicians, Messrs. Clark and Huffmaster and Mrs. Plunkett, have not on their own initiative always advocated the cause of our own country's composers, but that Mr. Freund's visit last year to Houston strengthened their hands by spreading the enthusiasm implanted by them and others. Certainly John C. Freund's presence here and the speech he made have been and are of incalculable benefit to all of us.

At the present time Houston's entire citizenship seems broadly and deeply imbued with the spirit of love for music. Several events have occurred which tend to increase local interest in the undertakings of the State Federation of Music Clubs. At the biennial meeting in Brownwood this fall, two Houstonians were elected to positions on the list of officers: Ima Hogg, as vice-president, and Mrs. Gentry Waldo, as one of the executive board. The money prize for the winner in the contest for a Texas song was awarded to Horace Clark. The gold medal for the best vocal composition, which was won by David Guion of Brownwood, was the gift to the Federation of Mrs. R. C. Duff of Houston.

On Wednesday afternoon of this week, as leading feature of the school program for Thanksgiving, the Houston High School Orchestra made its first public appearance. Under the direction of Moody Dawson, one of Houston's leading violin teachers, this faithfully working body of juvenile musicians gave a highly creditable performance.

WILLE HUTCHESON.

### NORFOLK CLUB BEGINS SEASON

**John Barnes Wells Sings His Own Songs for Virginia Hearers**

NORFOLK, VA., Dec. 6.—The opening concert of the season, given by the Melody Club on Nov. 30, afforded Norfolk music-lovers an opportunity of hearing several songs by John Barnes Wells, the New York tenor, given by the composer, whose interpretation of two song groups won an enthusiastic welcome. Louise Lewis, soprano, sang a "Lucia di Lammermoor" aria, and Nora Lawler, contralto, was heard in the Ronald "Oh, Lovely Night."

In the "Sea Fairies" Mrs. Esther Fine Shapiro, Mrs. Cornelius Hancock, Mrs. Sarah Kindred Boice and Miss Hattie Way had solo parts, assisted by a chorus of sixty voices. Charles F. Kroboth played the flute obbligato for the "Lucia" aria, and Rena P. Moses was at the piano.

One hundred and thirty pledges have been received from parents of public school pupils who are to take violin lessons in the East and West grammar schools of Meriden, Conn. under the arrangements made by Dr. David Gibbs, superintendent of schools, who took the matter up for the purpose of giving children an opportunity of obtaining instruction on the violin and mandolin at slight cost.

## KANSAS CITY HEARS NOTABLE RECITALISTS

**Farrar Company, Anna Case and Fanning Appear—Recital by Concertmaster**

KANSAS CITY, Mo., Nov. 30.—Gertrude Farrar was heard in concert on Thanksgiving night in Convention Hall by an audience of about 1800. Those of Miss Farrar's songs which were especially well received were "Où vas tu" of Tchaikowsky, the "Carmen" Habanera, Grieg's "Erstes Begegnen" and Bleichmann's "Liebe." One is at a loss to know why an artist of Miss Farrar's reputation and capabilities would give the "Un bel di" from "Butterfly" without the dramatic ending on B Flat, thereby marring the climax. The superb artistry of Reinold Werrenrath, baritone, and Ada Sassoli, harpist, was in no way dimmed by the dazzling personality of Miss Farrar. Mr. Werrenrath's German lieder were finely given, notably Sinding's "Licht," a wonderful song. The concert was under the local management of W. A. Fritschy.

A happy combination of pleasing artists was heard on Tuesday afternoon, in the Schubert Theater, when Anna Case, soprano, and Cecil Fanning, baritone, gave a joint recital. The program was much prolonged by an insistent audience. Miss Case was a vision of loveliness, and her singing was no less delightful. Seldom has the familiar "Voi che Sapete" been so exquisitely sung here. She sang several of Charles Gilbert Spross's joyous songs charmingly with the eminent composer at the piano.

Cecil Fanning made a complete conquest of the audience on this, his first Kansas City appearance. Mr. Fanning proved to be an unusually interesting and versatile concert singer. His entire list of songs from the impressive Loewe "Erlkönig" to the airy old French folk songs and the sonorous "Oh, No! John," was given with an understanding and variety of style which was a constant surprise. Mr. Fanning is particularly fortunate in having with him his teacher, H. B. Turpin, as accompanist.

Heinrich Rittmeister, concertmaster of the Symphony Orchestra, pleased a representative musical audience at the Hotel Muehlebach on Friday evening, when he played his introductory recital. His program included Grieg's Sonata, Op. 45, in C Minor, a Bach Gavotte and Præludium in E. He was at his best in the Arensky Serenade, in which he displayed a good singing tone and facile technique. Mrs. Rittmeister accompanied him.

M. R. M.

**Lecture-Recital on American Music Given in Bethany, W. Va.**

BETHANY, W. Va., Nov. 29.—Mrs. Lola Miksch Sutton of the Bethany College faculty, gave a lecture-recital at Bethany on the evening of Nov. 11, which was highly appreciated by the college and the community. Her program was made up entirely from American compositions and her interpretation of the various numbers received the prompt

and enthusiastic approval of her audience. "Ghost Dance," by Troyer, a ballad by Kreider, Farwell's "Domain of Hurakan," "En Route," by Johns, and numbers by Barron and Hendriks were presented along with some familiar works of Nevin and MacDowell.

### TWO BROCKTON EVENTS

**Mrs. Packard Gives Musicale and Directs Chorus in Concert**

BROCKTON, MASS., Nov. 27.—Following a custom of long standing, Mrs. Nellie Evans Packard, the vocal teacher of this city, gave her annual Thanksgiving Musicale at her home on that day. The program consisted of piano music by Mrs. Stephen P. Alden and Mrs. George H. Leach, and groups of German and English songs ably sung by Margaret McNamara, a contralto of Buffalo, N. Y., who appeared here two nights preceding as soloist with the Rubinstein Choral Club of women's voices at its first concert of the season, which was given in Franklin Hall with Mrs. Packard, the club's director, conducting. On the latter occasion the Choral Club sang numbers by Rubinstein, Schubert, Wagner and Dvorak.

These were Miss McNamara's first appearances in Brockton, and both at the choral concert and at Miss Packard's musicale on Thanksgiving she made a most favorable impression. She possesses a rich and resonant contralto voice, and her choice of songs and their delivery was most artistic. Marion Gray Leach served as accompanist on both programs.

### A SAN ANTONIO PREMIERE

**First Playing of MacDowell Concerto in the Texas City**

SAN ANTONIO, TEX., Dec. 6.—The initial playing in San Antonio of a concerto by an American composer took place at the November musicale of the San Antonio Musical Club, when Mrs. Clara D. Madison played the MacDowell concerto. Her brilliancy and true musicianship were evinced in the admirable reading given, and she was recalled again and again by the enthusiastic audience. A second piano number was played by Agnes Schott.

Mrs. Madison received her early musical training at Bilton College. Later, she studied in New York with Rafael Joseffy, Charles Albert Stebbins and Rosister Cole.

**Francis Wilson's Daughter in New Haven Song Recital**

NEW HAVEN, CONN., Nov. 27.—Frances Wilson, daughter of Francis Wilson, the actor, gave an interesting costume recital of old French songs last evening in Lampson Lyceum. The concert was under the auspices of the Alliance Française and attracted a good-sized and appreciative audience. A. T.

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## MOVE TO BETTER MUSIC CREDIT SYSTEM AT NATIONAL CAPITAL

Parent-Teachers' Association and Congress of Mothers Join in Passing Resolution Urging Board of Education to Perfect the Scheme of Musical Training in High Schools—Various Points of Improvement Specified

WASHINGTON, D. C., Nov. 18.—The Parent-Teachers' Association and the Congress of Mothers of the District of Columbia, working in co-operation for educational uplift, passed upon a series of resolutions at its recent meeting with the standardization of music as its aim—these resolutions to be presented to the Board of Education of the District. The resolutions were put before the meeting of the two organizations and given a standing vote which resulted in unanimous approval. They were then given the signature of Mrs. Giles S. Rafter, president of the Congress of Mothers of the District, carrying with it the sanction of five hundred residents. Some fifty names were also appended to the instrument by those interested in the movement.

The resolutions have for their chief aim the standardizing of music as a major study in the public schools. They embody suggestions for the consideration of the Board of Education whereby music may be placed on the same high standard as other special studies in the schools and not work a hardship to the pupils. It proposes that periodical examinations be made the chief means of rating a pupil rather than a monthly report from the teachers, and that the knowledge of the pupil be considered rather than the length of time spent in the study or the time given in lessons. It is believed that with the standardizing of the music teachers, the pupils will be more uniformly taught and such students will be able to pass creditably entrance examinations in institutions having higher branches of music.

### Superintendent Thurston's Plans

Music as a major study in the high schools of the District of Columbia is still in a formative stage, though it is an established fact and is working much good for student, music teachers, and parents. It has been the desire of Ernest L. Thurston, superintendent of the public schools, not to confine the study with too many rules, owing to the fact that it must of necessity be taught by outside teachers. While this privilege has even in this short time been a boon to those who contemplate pursuing music as a profession, still Mr. Thurston welcomes all suggestions in this line and with his broad views of education will give all due consideration. The resolutions adopted by the Congress of Mothers of the District and the Parent-Teachers' Association have been presented to Willard S. Small, principal of the East-

ern High School, who has been the prime mover in launching music as a major study in the high schools. He will bring



Photo © Harris & Ewing, Washington, D. C.

Mrs. Giles S. Rafter, President of Congress of Mothers, District of Columbia

the matter in its proper channels before the Board of Education.

At this same meeting Mme. Marie Von Unschuld gave an interesting address on "Hints to Mothers Concerning the Education of Their Children." In this the piano teacher pointed out where in the mothers should be first educated in the value of the proper music teacher and the courtesy due this instructor of their children. The paper was in the nature of personal experiences.

In the resolutions adopted, the request is made to the Board of Education that the following points be incorporated in the regulations:

First: That the teachers of music be subjected to the same standards, so far as the requirements of teachers are concerned, with those teaching academic subjects in the high schools, since music is considered a major study among others in the academic course, i.e., that the teacher of music have the equivalent degree in music as demanded from a teacher of English, mathematics, etc., and only those pupils be given credit for their music who take from a teacher so accredited.

### Proper Examiners

Second: That examiners be chosen from reputed specialists in their instruments or subjects, i.e., that examiners for piano pupils should be an acknowledged superior pianist of modern knowledge and not a professional

teacher of languages, or violin, or organ, or drawing.

Third: That pupils should not be required to take two half hour lessons a week, though we all agree that this plan is the most advantageous one; but pupils taking lessons from superior teachers, who will naturally ask higher prices, would be compelled to take either from a less efficient and therefore less expensive teacher, or not enjoy the privilege of having his music credited, as it is often not in the reach of the parent's finances to let the pupil take twice-a-week private lessons.

Fourth: That first of all a curriculum ought to be laid down as to what knowledge is demanded in the first year, in the second year, in the third year, and in the fourth year of the high school and the examinations alone shall decide if the pupil masters the curriculum, should he have acquired it by once-a-week private lesson or by twice-a-week class lessons of less duration than thirty minutes. The examinations ought to be made more thoroughly and not hurried up with the playing of a few bars, but given more time individually. Further do we consider it inconsistent that the examinations for music should be paid for by the pupils, since the examinations for the subjects which the pupil is allowed to drop are free.

### High Curriculum

Fifth: That the curriculum should be of such a standard that the graduate of the high school would acquire a practical and theoretical knowledge so as to be able to pass creditably the entrance examination of such colleges as give the benefit of a unit to their students for music study if continued on such previous knowledge.

Sixth: That if music is taken as a major study the examinations ought to include the examining of fundamental and theoretical knowledge to such an extent that a graduate of the high school should be equipped with the knowledge of what is known as "General Theory" of "Elementary Harmony," as necessary for music as grammar is for English, and which is therefore also required for the above mentioned entrance examination in the college accrediting music study as a unit.

### Recitals Needed

Seventh: That there should be twice or three times a year recitals by pupils taking music as a major study, which the examiners should be required to attend to get by comparison a better judgment for the deserving reports and for judging the student's teacher's standard. As the difference of standards of teachers and institutions will reflect in the reports requested as bases for examiners and may cause by that an unfair preopinion comparing the actual knowledge of the pupils studying with teachers of different standards, the requested monthly reports from respective teachers should be abolished, and only the knowledge shown at the examinations, which comparatively will prove more just, should count in the reports given by the examiners.

WILLARD HOWE.

### TILLY KOENEN IN SOUTH

Contralto and John Doane Charm Their New Orleans Hearers

NEW ORLEANS, LA., Nov. 27.—The first of the many soloists to be heard in New Orleans this season was Tilly Koenen, the famous Dutch contralto, who was heard Wednesday evening under the auspices of the Philharmonic Society. This recital was held at the Athenaeum and an immense audience was present.

Brahms and Schumann numbers did not seem to please the listeners as did the songs in English, La Forge's "Before the Crucifix," Rogers's "My Star," Cyril Scott's "Lullaby" and Nevin's "One Spring Morning." Of these, the Scott "Lullaby" was the most popular and after insistent applause, Miss Koenen repeated it. In Dutch childhood songs the singer was at her best, with her charming interpretation. As an encore for this group Raff's "Cavatina" was given charmingly.

John Doane contributed a very charming element, both through his accompanying and his explanation of several songs, whose translations had been omitted from the program. D. B. F.

### TOLLEFSENS' ACTIVE WORK

Many Engagements for Artist Couple During November

The Tollefsens have had a busy month in the concert field. They assisted the Norwegian Singing Society of New York at its annual concert, Nov. 13, and the Hoboken Glee Club the following evening. Mme. Tollefsen played compositions by Chopin, Moszkowski and Liszt, while Mr. Tollefsen played works by Wieniawski, Schubert-Wilhelmj and Kreisler. On the 16th they played for the Commonwealth Lodge of F. & A. M. at its annual "Ladies' Night" in Masonic Temple, Brooklyn. Again on the 21st they assisted the Norwegian Glee Club of Brooklyn and the Scandinavian Symphony Orchestra at Sängerbund Hall.

Following these events were appear-

ances at the Lincoln Club on Nov. 22 and the Bethel M. E. Church annual concert on Thanksgiving Night, both in Brooklyn.

The Tollefsens will make two tours through the South and Middle West during the season 1916-1917 with the Tollefsen Trio, involving eleven weeks, under the management of Maurice and Gordon Fulcher of Chicago.

### ST. PAUL CHORUS RE-APPEARS

Reorganized Choral Art Society Again Conducted by Bruenner

ST. PAUL, MINN., Nov. 27.—Cause for rejoicing among those most interested in the good use of local material lay in the concert given by the recently reorganized St. Paul Choral Art Society at the St. Paul Hotel Monday night before a large and enthusiastic audience. The singers were delighted to be again at work under the inspiration of Conductor Leopold B. Bruenner before an audience appreciative of their endeavor. The program, which possessed artistic unity, was as follows:

"Sumer is icumen in" (about 1226); Troubadour Song, "Robin m'aime," by De la Hale (1287); Palestrina's "Adoramus Te" (1594); "Sie ist mir lieb" of Praetorius; Lefevre's "There is No Pain Like Love"; an Old French May Song by Gavaert; a Cradle Song by Smart, the Finnish Song, "Sorrow," by Palmgren, and Stewart's Serenade.

Graham McNamee, a former "St. Paul boy," was the assisting soloist. Conforming to the general character of the program, Mr. McNamee sang a group of old Italian songs. Very cordially received was Mr. McNamee, his rich and colorful baritone voice and temperamental adaptability being generally admired. It was in the last group of modern songs in Mr. Bruenner's "Eldorado," that the greatest enthusiasm was created. For this the applause was loud and long, spontaneous and persistent. Other numbers to make appeal were Chadwick's "Let Night Speak of Me," "To You, Dear Heart," by Class; Homer's "Requiem," "Little Mary Cassidy" and "Meet Me by the Moonlight." F. L. C. B.

### FANNING HEARD AT EMPORIA

Baritone Appears in Kansas Course Arranged by Mr. Beach

EMPORIA, KAN., Nov. 22.—Cecil Fanning, the American baritone, has the satisfaction of knowing that an audience which filled Albert Taylor Hall to capacity last Friday evening, was loath to let him go and would readily have listened to the whole program again. Aside from the musical worth of the program, it made its appeal strongly to the literary mind in its good arrangement both historically and artistically.

In the first group Mr. Fanning presented to us four arias in which the development of the opera was clearly recognized. Following this three German classics, among them the Löwe setting of Goethe's "Der Erlkönig," effective with Mr. Fanning's intelligent interpretation. He offered the Gertrude Ross "War Trilogy." The old folk songs were given with action in a manner true to their day. Mr. Fanning sang these as he did all his numbers, with the technique of a skilled vocalist and of an admirable interpreter. He had the unusual privilege of Harry B. Turpin, his only teacher, as his able accompanist.

This was the first musical number of the Kansas State Normal's Artists' and Lecture Course, of which Frank A. Beach, director of the music department, is chairman.

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"Gertrude Concannon scored another triumph in Schubert's 'Der Erlkönig.'"—GRAND RAPIDS NEWS.

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

WITH the coming of the Christmas season the music-publisher must busy himself with supplying the churches with new music suitable for festival services. The house of Schirmer\* gives us Edward Shippen Barnes's "Behold, I Bring You Glad Tidings," Myles B. Foster's "Behold, Thy King Cometh Unto Thee" and John E. West's "While All Things Were in Quiet Silence." They are all worthy, the West anthem being the best.

In the department of carols we have "Four Noels of Normandy," translated and arranged for mixed voices by Harvey B. Gaul. There is decided merit in these pieces, which are published under one cover; but Mr. Gaul would have achieved a more significant result if he had given his thematic materials a more varied treatment. To be sure, no one will deny that some of the most admirable effects in composition are obtained through the device of canonic imitation, but if it is constantly employed to the obliteration of every other technical move, it soon loses its power. Mr. Gaul uses it in his arrangements of these melodies, as though it were the only possible way of handling them. Perhaps he is right.

There appear also Oliver King's carol-anthem for women's or children's voices, "A Christmas Morn," W. Ralph Cox's melodious "Six Christmas Carols," Waddington Cooke's "In Excelsis Gloria," a very charming number, and two Sumner Salter arrangements. Professor Salter has taken the Praetorius "While Shepherds Watched Their Flocks" and written a *pastorale* prelude for the organ to it while arranging it for unaccompanied male voices. He has done the old "Holy Night" accredited to Franz Gruber, (though the best authorities deny his claim to its authorship), for unaccompanied male voices, with baritone solo. The arrangement is good enough, though it shows but little ingenuity. It is something of a pity that Professor Salter did not take Frank Damrosch's arrangement for mixed voices, in which the second verse is so splendidly harmonized, and rearrange that for men's voices. The result would have been a far more interesting one than that which he has accomplished.

THE Oliver Ditson Company would contribute in a distinguished way to the Christmas music of the year if it offered nothing but H. Clough-Leighter's

anthem, "His Glory Shall Be Seen."† There are not many men who write equally fine secular and church music. Mr. Clough-Leighter has not once in recent years put forward a work that has not proved him a musician of unquestionable eminence. In this anthem he has written with a power and sincerity that are really tremendous. Like all good music—that is, music that has its own vitality and individuality—it is not simple and will require an accomplished choir to sing it.

C. W. Henrich is represented by "Ring Out Ye Bells," Frederick Stevenson by "The Morning Stars Sang Together" and Eduardo Marzo by his "Sing O Heavens." These are all for mixed voices, the Stevenson anthem with tenor solo and the Marzo piece with soprano and tenor solos.

THE second volume edited by Dr. William C. Carl, in the series of three, devoted to the compositions of his master Alexandre Guilmant, has been issued by the Boston Music Co.‡ Dr. Carl's work in connection with these albums was outlined at the time the first one was reviewed in this journal. His relations with the distinguished French organ master have fitted him peculiarly to be the man to present these gems of the literature of shorter organ pieces to the world in an attractive collected edition.

And the person examining Volume II will find again that Dr. Carl has done his work in an impeccable manner. There are fifteen pieces in this second volume, chosen from Guilmant's long list. Among them one finds the lovely "Dreams" from the Seventh Sonata, the Offertory on Christmas Carols, Op. 60, the Lamento in C Minor, one of the best of all Guilmant pieces, the Reverie, Op. 70, the Prayer in A Flat, Op. 56, No. 2 and the bright March from the "Ariane" Symphony, Op. 53. Dr. Carl's editing is that of a scholar, who, in spite of his exhaustive knowledge, never indulges in the pedantic. The album is a very valuable one and should be in the library of the church as well as the recital organist.

THE strikingly individual piano compositions of Charles T. Griffes, discussed at length in the last issue of this

†NEW CHRISTMAS ANTHEMS FOR MIXED VOICES. By H. Clough-Leighter, Frederick Stevenson, C. W. Henrich and Eduardo Marzo. Published by the Oliver Ditson Company, Boston.

‡FIFTEEN SELECTED PIECES FOR THE ORGAN. By Alexandre Guilmant. Edited by Dr. William C. Carl. Published by the Boston Music Company, Boston. Volume II. Price, \$1.25 net.

journal, give a foretaste of the songs which this gifted composer has recently published through the house of Schirmer§.

It is pleasant indeed to note that as a song composer, Mr. Griffes is also able. For many a man who finds himself at home in the idiom of the piano is helpless when it comes to working in the realm of the art-song. Mr. Griffes has given us "Two Rondels" for a soprano voice with piano, "This Book of Hours" and "Come, Love, Across the Sunlit Land" and "Tone-Images," two Oscar Wilde settings, "La Fuite de la Lune" and "Symphony in Yellow," and Henley's "We'll to the Woods, and Gather May."

The rondels are perfect songs, the first a contemplative piece along comparatively simple lines. In it one feels a certain atmosphere akin to Ravel. There is lovely treatment of the materials also from a technical standpoint, the bits of strict imitation being deftly managed and appropriate to the mood in their effect. The second rondel is a bright and cheery one, melodious in character with a swiftly moving piano accompaniment that is finely handled.

The first two "Tone-Images" are remarkable songs. There will be those who will find more that is beautiful in the setting which Mr. Griffes has given "La Fuite de la Lune" than in his "Symphony in Yellow." The former is indeed a splendid piece of imagery, but in the "Symphony in Yellow" there is more than that, there is a perfect representation in tone of Oscar Wilde's curious poem, in which few composers have found what they believed was suitable for musical treatment. Mr. Griffes would doubtless have passed it by, had not the poem inspired in him a certain harmonic idea, which he carries out in the songs from the very first measure. The slowly moving suggestive chords with which it opens give us at once the very yellowness which Wilde had in his mind; one can feel the omnibus "crawling like a yellow butterfly." The song is an impression; the voice part is however not one of those indefinite ones, in which no melodic line is observed. Mr. Griffes has a melody, a peculiarly subtle one and he works it out very clearly for the person who is willing to examine it in relation to the entire harmonic plan. The song is one that will not be seized upon by singers; it will be chosen by a discriminating few. And it is indeed fortunate for the composer that this will be the case, for in the hands of others it could not be presented to advantage.

The Henley setting, "We'll to the Woods, and Gather May," is a bright cheery concert song, not artistically in the same class as the two Wilde songs, but nevertheless worthy of being sung.

HELEN WARE, the young American violinist, who has been heard in this country during the last few years as an exponent of Hungarian and Slav music, comes before the musical public now as an arranger of Hungarian melodies.‖ Two of them, "Hungarian Camp Songs" and "Hungarian Love Song" have been published by Theodore Presser and are now on the market.

Miss Ware, who spent her European study time with Jenő Hubay and Ottakar Sevcik has dedicated these pieces to her two masters. In her treatment of the melodies one finds a really intelligent appreciation of their qualities. She has not rhapsodized on them; she has simply taken them, found in what key they are most effective on the violin, given them a setting, at times in double-stops, at times in harmonics, according to what the mood called for, and written appropriate piano accompaniments.

There are places where it would seem possible more might have been done in the piano parts, but Miss Ware doubtless wished to avoid anything that would savor of sophistication from an harmonic standpoint; for these melodies of the people lose considerably when they are clothed in complex harmonic garb.

Violinists who enjoy playing Hunga-

§TWO RONDELS. For a Soprano Voice with Piano Accompaniment. "THIS BOOK OF HOURS," "COME LOVE, ACROSS THE SUNLIT LAND." By Charles T. Griffes, Op. 4. TONE-IMAGES. Three Songs for a Medium Voice with Piano Accompaniment. "LA FUITE DE LA LUNE," "SYMPHONY IN YELLOW," "WE'LL TO THE WOODS, AND GATHER MAY." By Charles T. Griffes, Op. 3. Price, 60 cents each. Published by G. Schirmer, New York and London.

‖"HUNGARIAN CAMP SONGS," "HUNGARIAN LOVE SONG." Arranged for the violin with Piano Accompaniment, by Helen Ware. Published by the Theodore Presser Co., Philadelphia. Price, 50 and 60 cents each respectively.

rian music will find the arrangements fascinating.

THE house of White-Smith issues a variety of new compositions, among them an interesting "Persian Suite," for the organ, by R. S. Stoughton. It is in three movements, "The Courts of Jamshyd," "The Garden of Iram" and "Saki." Mr. Stoughton has frankly written a piece of program music for the organ, music that has interesting points and abounds in orientalism. Some of it will seem to organists somewhat unsuited to their instrument. But it must be remembered that the modern organ is no longer an instrument devoted solely to preludes and fugues. The suite is inscribed to Edwin Arthur Kraft.

Gertrude Ross, who has had such success with her "Desert Songs" and "War Trilogy" has a melodious new number in "At Close of Day," published in two keys, medium and low. Two piano numbers are Ernest Harry Adams capital "Mascovia," a brilliant Polish dance exceedingly well done, and Francis Hendriks's Caprice, Op. 34, No. 2, a composition of great technical difficulty, but worth the study necessary to master it.

THE volume containing the Scherzi and Fantasy of Chopin in the new Joseffy edition appears from the Schirmer press.\*\* Like the others which have come to hand, and which have been duly commented upon in these columns, this is well worthy of a place in the library of all pianists who would know their Chopin from all possible viewpoints. The preface by James Huneker is splendid, too.

A single piano issue, Pietro Floridia's "Longing" is a short number not as individual in character as this composer can write at his best. It is admirably written, however, and may be praised for its formal excellence.

"Soldier's Song, 1915" by Ivan L. Langstroth to lines by a German poet Zuckerman, killed in the present war, is unquestionably one of the best pieces of music that the great European conflict has brought us. It is a dirge of much nobility and should be praised for its freedom from the conventional and banal with which most war songs are afflicted. There are in it some badly misplaced accents, however, which may be attributed to the composer's incomplete knowledge of German. George Harris, Jr., has prepared an English version, which, though almost too free, is praiseworthy.

A new love song by Oley Speaks, "Life's Twilight," is one of this popular composer's happy melodious efforts in which his admirers delight. It is published for all voices. A. W. K.

†PERSIAN SUITE. For the organ. By R. S. Stoughton. Price, \$1.50. "AT CLOSE OF DAY." Song of Gertrude Ross. Price, 50 cents. "MASCOVIA." Polish Dance for the Piano. By Ernest Harry Adams. Price, 60 cents. CAPRICE. For the Piano. By Francis Hendriks. Op. 34, No. 2. Price 75 cents. Published by the White-Smith Music Publishing Co., Boston, New York, and Chicago.

\*\*SCHERZI AND FANTASY. By Frederic Chopin. Edited, Revised and Fingered by Rafael Joseffy. Schirmer's Library, Vol. 32. Price, 75 cents. "LONGING." For the Piano. By Pietro Floridia, Op. 24. Price 50 cents. "SOLDIER'S SONG, 1915." Song for a Medium Voice with Piano Accompaniment. By Ivan L. Langstroth, Op. 12, No. 1. Price 60 cents. "LIFE'S TWILIGHT." Song by Oley Speaks. Price 60 cents. Published by G. Schirmer, New York and London.

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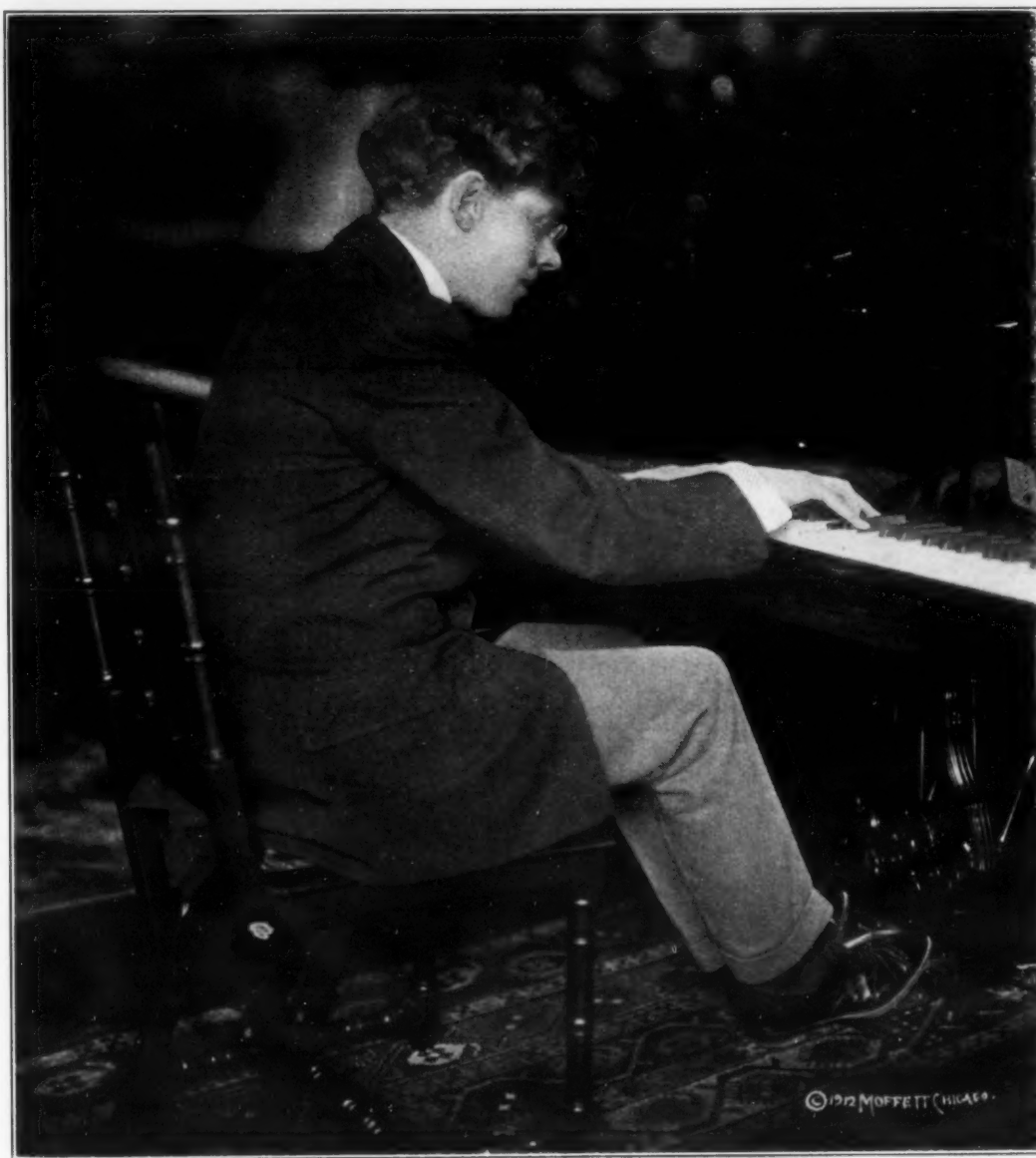
Arthur Shattuck's recital in Æolian Hall on Wednesday afternoon of last week was one of the most artistic and pleasurable exhibitions of piano playing that the current New York season has thus far offered. One takes considerable satisfaction in announcing this fact, for Mr. Shattuck is a characteristically American artist, with a native freshness of personality and cordial frankness of expression. He has always been very gladly welcomed in this city when he elected to appear, but that has not been as frequently as his talents warrant. Perhaps the warmth of his reception last week will move him to lessen the interval in the future—at least, one ventures to hope so.

Mr. Shattuck's first number quickly established the mood of the whole recital. It was Liszt's arrangement of Bach's familiar G Minor Fantasy and Fugue and Mr. Shattuck played the glorious work with spirit and vital enthusiasm as well as breadth, power and a rhythmic verve of the sort that acts magically on the jaded chronicler of musical happenings. He followed this with an "Air Tendre" of Lulli, Busoni's arrangement of Bach's choral prelude, "Wachet auf, uns ruft die Stimme"—played with great nobility—and a sonatina by Reynaldo Hahn, suggestive of Bach and the eighteenth century in style, if not altogether in spirit, and done with crisp enunciation and finish.

Brahms's F Minor Sonata is much in evidence this year. Thus far it has been well done by those who essayed to encompass its heavy exactions. It seems unlikely that it will receive a broader or more eloquent and sincere interpretation than Mr. Shattuck gave it—a reading combining perfect comprehension of its message with superlative mechanical and temperamental assets to meet the

demands it imposes; a reading so sincere, so skilfully contrived and so happy in the realization of its subtlest purposes.

Japanese "Cuckoo," by Emerson Whit-horne, and a d'Albert scherzo followed by a brilliant rendering of Liszt's "Venezia



Arthur Shattuck, the American Pianist, Who Gave a Recital of Signal Interest in New York Last Week

A dainty music-box piece by Ignaz Friedmann (ravishingly played and, of course, re-demanded), an interesting

e Napoli" completed the program, to which several encores were added.  
H. F. P.

### SZUMOWSKA RECITAL-TALK

Polish Pianist Delights Woman's Club  
Auditors in Springfield

SPRINGFIELD, MASS., Nov. 29.—Antoinette Szumowska, the prominent pianist, gave an exceedingly interesting recital-talk on Nov. 19, at the Woman's Club, as the second in the series of chamber music concerts. The auditorium was comfortably filled with appreciative auditors. Mme. Szumowska has an easy command of English and her talk proved delightful. The program included Mendelssohn's "Song Without Words," in G Minor, and brilliant E Minor Scherzo. Of Schumann, Mme. Szumowska played four of the Phantasiestücken, "Des Abends,"

"Aufschwung," "Warum" and "Traumes-wirren." The Chopin group included the Nocturne in B Major, Op. 62, No. 1; two mazurkas, Op. 6, No. 2, and Op. 33, No. 2, the Prelude in B Flat Major, the Waltz in B Flat Major, and to close, the Scherzo in B Flat Minor.

Lovely cantabile playing and fluent technique distinguished her performance. Notable, too, was Mme. Szumowska's exceptionally felicitous handling of Chopin.

The School of Music, Converse College, Edmond Morris, dean, and Woman's Music Club, Mary Hart Law, president, of Spartanburg, S. C., offered a concert on Monday evening, Nov. 22, by the Zoellner String Quartet.

### ZACH ORCHESTRA'S TOUR

St. Louis Symphony Plays at Colleges—  
Marie Caslova Soloist

ST. LOUIS, Mo., Nov. 28.—The St. Louis Symphony Orchestra, Max Zach, conductor, arrived in St. Louis Saturday after a brief tour. The orchestra played in Urbana, Ill., on the afternoon and evening of Nov. 22 to large and appreciative audiences in the Auditorium of the University of Illinois. This was the third consecutive annual engagement of the orchestra by the university. Marie Caslova, the gifted young St. Louis violinist, is touring with the orchestra as soloist. The programs were as follows:

Matinée—Weber, Overture to "Oberon"; MacDowell, "Indian" Suite, Op. 48; D'Am-brosio, Violin Concerto; Glazounow, Sym-phonie Poem, "Stenka Razin," Op. 13. Evening—Goldmark, Overture, "In the Spring"; Beethoven, Second Symphony; Wagner, Prelude to "Lohengrin"; Liszt, Symphonie Poem, "Les Préludes."

The concert on the evening of Nov. 23 at the Purdue College Memorial Gymnasium, Lafayette, Ind., was a most successful one. Marie Caslova, violinist, delighted her hearers in the Saint-Saëns "Havaneise."

Conductor Zach and the orchestra appeared on Nov. 24 at the Grand Theater, Jacksonville, Ill., where they presented an excellent program to a delighted and enthusiastic audience. They also appeared at Hannibal and Columbia, Mo.  
H. W. C.

According to Zangwill, musicians wear their hair long for the same reason that they wear their hats long.

## ST. PAUL COMPOSER'S OPERA PRODUCED

Students' Section of Schubert Club  
Appears in "Bulbul" with  
Gratifying Results

ST. PAUL, MINN., Nov. 27.—The presentation of Dr. W. Rhys-Herbert's operetta, "Bulbul," by the students' section of the Schubert Club marked a departure from the usual procedure of this large and important department of the club, wherein heretofore "study afternoons" had claimed attention. To give further opportunity for musical expression; to bring young singers together in the true community spirit; to "benefit" the Schubert Club Music School, through whose agency two hundred lessons a month are given on terms which offer the privilege to many whose musical education would otherwise be impossible—these constituted the triple purpose in the production of "Bulbul." The choice of the work of a local composer was in line with the general idea. Mrs. Katherine Hoffman was the musical director, and W. N. S. Ivins, stage director, and the cast included, in the solo parts, Frank Hoffman, Frances Seddon, Malcolm C. Cutting, Clara Murphy, Elaine Ruth, George Morgan, C. A. Thomas and Walter Kjeldsen.

Success crowned the efforts of the committee, which was composed of Marie Hartsinck, Mrs. Esther Jones-Guyer, Mrs. J. W. Thompson, Mrs. Emil Traeger, Emily Kay, Jane Larkin, Gertrude Hall, Mrs. F. M. Catlin. The enthusiasm of the audience was unprecedented in the annals of the Schubert Club, Dr. Herbert, Mrs. Hoffman and Mr. Ivins being called for with determined persistence. The second afternoon program in the series of fortnightly concerts of the Schubert Club was given in Elks' Hall Wednesday. Of particular interest was the appearance of Margrethe Pettersen, pianist, whose sound musicianship, technical proficiency and sincerity unite in making her a favorite. Her performance of Dohnanyi's Rhapsodie No. 2 and the Deux Caprices, "La Chasse," Paganini-Schumann and "La Campanella," Paganini-Liszt, was pronouncedly satisfactory.

Hazel Fleener, with Katherine Hoffman at the piano, made a favorable first appearance as a member of the Schubert Club in songs by Schubert, Brahms, Strauss and Elgar. Voice, intelligence and appearance made a winning combination.

Sterling Doak Rice, with John Kirkland Rice at the piano, read Jean Ingelow's "The High Tide," using the incidental music of Liza Lehmann. The number was gratefully applauded.

At a recent meeting of the Active Section of the club, "The Influence of Folk Song on German Music" was the subject of an interesting and instructive paper by Mrs. William Danforth. Folk songs were sung by Mrs. Emil Traeger, Ella Richards, pianist, and Abe Pepinsky, violinist, played the Sonata No. 16 (on a folk song theme), by Mozart, and Adelaide Pierce, contralto, with Mrs. James Bliss at the piano, concluded the program with the following songs: "Still wie die Nacht," Bohm; "Sapphische Ode," Brahms; "Die Soldaten Braut," Schumann; "Die Altmacht," Schubert.

F. L. C. B.

### A "Sine Qua Non"

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Detroit, Mich., Nov. 27, 1915.



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## MENDELSSOHN GLEE SINGS ADMIRABLY

Splendid Work by Chorus Under  
Mr. Koemmenich—Artistry  
of Christine Miller

Members of the Mendelssohn Glee Club have every reason to be proud of the concert given by this male chorus at the Hotel Astor, New York, on Nov. 30. The singing of the chorus, under Louis Kommenich, was admirable in every respect, and in Christine Miller the club had a soloist of notable artistry and personal charm. Despite these facts, the auditors did not give the performers their full meed of applause until the end of Part I, when they exacted a repetition of S. Coleridge-Taylor's clanging "Viking Song."

This seemed to awaken the hearers out of their somewhat complacent passivity, and after that they were as enthusiastic as one could desire. The inference seems to be that it might be expedient for Conductor Koemmenich to place near the start of each Mendelssohn program numbers which would break the atmospheric ice as did the "Viking Song." As he reappeared after this number, Mr. Koemmenich was given a rousing "hand," which he had not received pre-

viously, although he had done infinitely finer work with the chorus in Cecil Forsyth's "Kubla Khan," with its deftly interwoven voices, than he had been called upon to do in the straightforward "Viking Song."

Such a passive attitude toward the performers is not peculiar to this gathering; it is typical of many a fashionable club audience. Thus, it might be well for such audiences if some popular member were to ascend the platform and remind them that in merely paying their associate membership dues they were not doing their full duty to the club, which consists also of giving the performers the enthusiastic response which they deserve. In that case there would be no need for such comments as those above—which, by the way, are penned in the most kindly spirit.

The highest praise must go to Mr. Koemmenich and the chorus for the singing of the afore-mentioned works and of Richard Trunk's "Autumn" (English words by Sigmund Spaeth), "The Cosack," by Moniuszko, "Robin Adair" and Converse's "March of the Pioneers," the latter two being re-demanded.

All the beauty of Miss Miller's art was revealed in a *lieder* group, after which as an extra she offered a setting of "Absent." Her delightfully delivered group of American songs, several of which she had sung in her New York recital, adding the Carpenter "Don't Cease." The contralto also gave a wholly artistic delivery of "Il est doux" from "Hérodiade." Charles A. Baker accompanied club and chorus most capably. K. S. C.

### 3500 AT MILWAUKEE EVENT

Civic Orchestra Does Good Work Under Hermann A. Zeitz

MILWAUKEE, WIS., Nov. 24.—An audience of 3500 persons heard the concert given by the Auditorium Symphony orchestra Sunday afternoon under the direction of Hermann A. Zeitz. One of the more ambitious numbers of the program was the Brahms C Minor Symphony of which the first two movements were played; the interpretation was spiritedly applauded by the hearers. Distinctive among the other numbers on the varied program was the "L'Arlésienne" Suite No. 2 by Bizet, which was given a charming reading. The soloist was Frederick Fredericksen, violinist, who accomplished a considerable success by the beauty of tone with which he invested his transcription of the Saint-Saëns "Rondo Capriccioso."

An entertaining concert was given by Wilmot Goodwin, baritone, Tuesday evening in the Hotel Prister red room, under the auspices of the D. A. R. So large an audience gathered that many were turned away for want of sufficient seats. J. E. MCC.

Topeka Symphony Orchestra Plans Concert Series

TOPEKA, KAN., Nov. 21.—A series of concerts by the Topeka Symphony Orchestra is being planned by Dean Whitehouse. While the orchestra is in its infancy, comparatively speaking, it is making rapid progress, Dean Whitehouse avers, and Topeka may soon be classed with larger cities for the ability of its symphony organization. The orchestra now consists of fifty pieces. R. Y.

At the November meeting of the Harmonie Club, Indianapolis, the opera "Mignon" made up the program, which was in charge of Ida Belle Sweeney. Mesdames Titus, Cregor, Parr, Wolff and Misses Kimple and Hamilton were the performers.

## MAY BE NUCLEUS OF COLUMBUS SYMPHONY

Series of Sunday Orchestral  
Concerts Opened Under  
Favorable Conditions

COLUMBUS, OHIO, Nov. 29.—Last night at Keith's Theater, the second of a series of Sunday evening orchestral concerts was given. These concerts will probably develop into regular symphonic events, and some local music-lovers insist that we now have the nucleus of a symphony orchestra. The director is John McCardle, leader of the theater orchestra, and he has gathered about him some of the best orchestra men in town. All the surroundings are favorable to progress, and the enterprise of the manager, W. W. Prosser, in inaugurating the series has been much commended. The program last night was the following:

"Stars and Stripes," Sousa; "Rigoletto" Selections, Verdi; "Pastel Minuet," Paradis; "King Manfred," Prelude from Act V (strings only), Reinecke; Solo, "Souvenir de Moscow," Wieniawski, Loring Wittich; "La Fête de Seville" (Spanish Suite), Koppitz; "Merry Wives of Windsor" Overture, Nicolai; "Barcarolle," "Tales of Hoffmann," Offenbach; "Badinage," Herbert; "Mikado" Selections, Sullivan.

The programs are of the "popular" type, but the public will get the habit of going to these concerts, and then the programs will be strengthened.

The Saturday Music Club's second concert of the season will present Helen Kutschbach, Alene Little, Ruth Anderson and Mildred Gardner, pianists; Paul Hancuff, tenor; John Howard Sher, violinist; Zella Roberts, harpist, and Lucy Clark, soprano.

The first of a series of artist recitals was given at the Lazarus Store, Saturday afternoon, by Margeret Berry Miller, coloratura soprano, assisted by Ethel Hill Combs, violinist, and a string trio composed of the Misses Mower, Senter and Schlieter. There was a large attendance, including the wife of Ohio's Governor, Mrs. Frank B. Willis.

Mrs. Nina Dennis Beatley, organist, gave a recital last evening at Eastwood Congregational Church, assisted by Ethel Hill Combs, violinist, and William Heimberger, baritone.

Mabel Dunn, a gifted young violinist of Columbus, has been playing all season in a quartet in San Diego, Cal. ELLA MAY SMITH.

### MRS. BOND'S LINCOLN RETURN

Nebraska City "a-Wearyin'" for Next Appearance of Composer

LINCOLN, NEB., Nov. 26.—Mrs. Carrie Jacobs-Bond, who gave an evening of her own songs and stories at the First Christian Church on Monday evening, has gone, leaving us "just a-wearyin'" for her early return. The audience which greeted Mrs. Bond at this, her second Lincoln recital within a year, was large and enthusiastic, even the choir loft of the church being filled. Mrs. H. J. Kirschstein was the local manager. The concert was one of unusual charm because of the delicate humor, homely philosophy and kindly admonition with which it was flavored. An imaginary figure, "My Old Man," she called him, was made the hero about whom was woven a mesh of story and song.

This part of the concert was made doubly enjoyable by the fact that one

of the honored guests in the audience was Mrs. E. M. Fetterman of Lincoln, the daughter of the late "Uncle Ed" Fuller, as he was affectionately called, of Hinsdale, Ill., the original of Mrs. Bond's "Old Man." Mr. Fuller, who died only last August, was an early settler, a musician and philosopher, widely known and respected, a person of wonderful characteristics, so great that Mrs. Bond has carried his homely sayings far and wide in her "Old Man" series. Novelties on the program were the "Half-Minute Songs," "Kitten Songs" and lullabies. These lullabies, Mrs. Bond announced, were for the old-fashioned folk in the audience. One cannot fail to mention the exquisite accompaniments which Mrs. Bond plays for herself. H. G. K.


Ignace Paderewski has received a letter from Henryk Sienkiewicz, president of the general committee on Polish relief, at Lausanne, Switzerland, expressing gratitude for the \$60,000 recently cabled by the New York Polish Victims' Relief Committee, which Mr. Paderewski founded. The New York fund reached a total last week of \$151,231.20.

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## "ALPENSYPHONIE" WELL RECEIVED IN BERLIN

New Work Regarded as a Revelation of Undreamed-of Possibilities in Strauss's Art—Simplicity and Lucidity of the Music Surprises Audience at its First Production—Descriptive Writing of Remarkable Power

European Bureau of Musical America,  
30, Neue Winterfeldtstrasse,  
Berlin, W. 30, Oct. 30, 1915.

FOR week—nay months—the all-absorbing topic in musical circles of Germany and, it is rumored, even in foreign countries, has been the première of the "Alpensymphonie" of Richard Strauss, the creator of "Salomé," "Elektra," "Rosenkavalier" and "Ariadne auf Naxos," who since his "Sinfonia Domestica"—a matter of ten years ago—seems to have alienated himself from symphonic composition. The grand rehearsal for this important première took place last Thursday, Oct. 28, representative of the press and many personages of note in the world of arts and science having been invited. At one o'clock in the afternoon the Philharmonie was as densely packed as at an evening's gala performance. Germany's cause in the present strife of the nations may be just or unjust. But I defy any city in any country on the face of the globe during such turbulent times as the present to gather such an assemblage of celebrities of every description on the occasion of the first hearing of an orchestral composition.

It behooves us to say at the outset that Strauss's latest work, "Dedicated in gratitude to Count Nicolaus Seebach and the Royal Orchestra of Dresden" and published by F. E. C. Leuckart of Leipzig, had a decided success. It met with an enthusiastic reception from an extremely exacting audience. And in the same breath, so to speak, it also behooves us to state that as a Strauss composition, the symphony was a veritable revelation, for it disclosed undreamed-of possibilities on the part of the composer. No one, probably not even Strauss's staunchest adherents, had given him credit for the ability to write such lucid, such effectively simple music. When the "Alpine Symphony" reaches America, as it will, you will have the surprise of your lives.

Weeks in advance, we had been cognizant of the complex instrumental apparatus this score calls for. We had heard of and perhaps now and then mocked at the contrivances demanded, the wind-machine, thunder machine and the like, and had anticipated sudden tonal explosions, unaccountable cacophonies one moment and seductive melodies the next.

### Remarkable for Simplicity

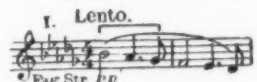
But instead of all this, we were presented with a symphony which in its objectivity is so far above anything like mere descriptive writing of the manifold atmospheric impressions set forth as to be considered almost absolute music. It seems a vivid reproduction of the phenomena of nature—of the mountains, glaciers, thunder storms, etc., the composer apparently remaining an unknown quantity. And in its very simplicity lie its marks of genius. No music student, no professional analyst is required to appreciate this score. The layman should be able to understand it as well as the professional. The kaleidoscopic array of landscapes which inspired the composer and into which he has divided and subdivided his work may seem disconcerting. However, others have done the same thing before him, although, perhaps, not in so pronounced a way. But, disregarding seemingly distracting excursions, after all, part and parcel of an Alpine tour, the work is constructed on strictly symphonic lines, with the aid of but a few motives. The thematic development is

remarkably simple, the original themes comprising but a few notes. On the other hand, the succession of heterogeneous pictures and themes tends to interrupt a logical sequence—especially as Strauss has not exactly followed the so-called undulating line in his progression. A kind of musical mosaic, therefore, is the result.

However, this is pretty effectively compensated for by Strauss's treatment and development of the opposing themes, their contrapuntal affinity seeming almost inexhaustible. The arrangement of this musical poem is in the following movements:

A short, slow introductory movement ("Night," "Daybreak," "Sunrise") is followed by a more prolonged *allegro*, dominated in the main by a single principal theme connected contrapuntally with almost all the accessory motives. The third principal movement is more tranquil, interrupted in the middle by the *presto* of the "Thunderstorm" taking the place, so to speak, of a *scherzo*, and utilizing throughout the *allegro* motives. The thematic development, roughly indicated, is the following:

"Night": From a twenty-part string quintet, rises Motive No. 1, the first measure of the later sun-theme:



leading in downward repetitions to the solemn mountain motive:



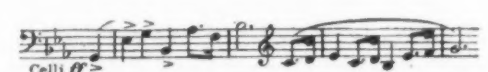
The subsequent development leads through the "Sunrise" to the powerful sun theme:



During the last measures of the following, the brasses with a new motive:



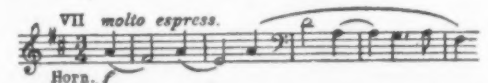
form a transition to the *allegro*, the "Ascent":



Into this buoyant and impetuously flowing movement, very soon enters a second important motive:



taken up by the other orchestral groups (hunting horns from afar) and ("entrance into the woods"), the singing theme of the *allegro* being represented by a sustained melody. The movement now progresses through the various episodes, as: "Impressions in the Forest," "Wandering Beside the Brook," "At the Waterfall," "Vision," when the French horn takes up a new theme:

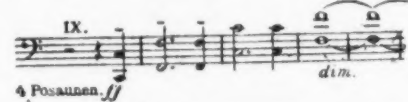


later taken up by the violins in the higher key. Contrapuntal development

("On Flowery Meadow") is followed by an intermezzo during the "Ascent"; "On Alpine Pasture"—singing, cowbells in the distance. A horn gives Theme VIII, which immediately starts a counter-motive:



ending in an accelerated *Fugato* ("Through Thorny Thickets") and "On Lost Paths." The wanderer finally emerges into the open, the tonal developments progress to the "Glacier," and through "Dangerous Moments," the third movement "On the Summit" is reached by a marked wind chord, the trombones giving a new motive:



From here on the Symphony becomes more tranquil, a slow movement, interrupted only by the *presto*, marking the "Thunderstorm" in place of a *scherzo*, until in brilliant splendor the mountain theme is emphasized:



In the following, the tonal pictures ("Vision"), ("Mists") ("Darkening of the Sun") ("Elegy") ("Stillness Before the Storm") ("Thunder Shower and Storm"), the latter wonderfully depicted by woodwind and violins, are elaborated until, at last, the mountains again stand out in all their majesty:



The four-fold augmented sun-theme indicates the sunset and with a gradual but general diminuendo the ("Breathing Spell") and last morendo is reached:



Broad and sustained, the theme is solemnly taken up by instrument after instrument and the sun disappears. "Night" comes on as in the beginning, with the same brass wind motive in No. II, the symphony ending in a long B flat minor chord.

It were "carrying coals to Newcastle" to emphasize in detail the effective climaxes Strauss attains. To anyone familiar with his works this must be self-evident. But in the "Alpen Symphony" they are especially telling and pregnant with life.

### The Brilliant Orchestration

I have refrained thus far from mentioning the orchestration of the Symphony, because with Strauss this has become an art in itself, almost deserving a special chapter. The color effects he attains in his latest creation are iri-

descently beautiful. No painter could mix his colors to better advantage when portraying certain phenomena of nature than Strauss here arranges his instruments. With almost uncanny knowledge, he produces effects that must be heard to be appreciated.

Included in the large and complex instrumental apparatus for the "Alpen Symphony" are eighteen first violins, sixteen second violins, twelve violas, ten cellos, eight contrabasses, a wind machine, a thunder machine, twelve horns, six trumpets, three bassoons, celesta, six trombones, tympani, triangle, two harps, organ, cowbells, tom-tom (three-fold), contra-bassoons and chimes, various instruments being stationed outside the concert platform.

Richard Strauss wrote this Symphony in exactly 100 days (completing it on Feb. 8, 1915) from sketches dating back as far as 1911. The duration of the performance of the work at its première was fifty minutes. Unstinted praise is due the Royal Orchestra of Dresden, which followed the intentions of the composer with an aptitude and a dash, with a delicacy of tone and precision, as though it had played the Symphony dozens of times in public. Time must show whether the multitude of musical characterizations crowded into the symphony will be able to sustain interest in the work after the novelty has worn off.

The Vorspiel to "Guntram" preceded the novelty, and the final number was "Till Eulenspiegel," which the composer conducted with all his incomparable feeling for musical humor.

O. P. JACOB.

### Distinguished Audience Hears Kreisler in Brooklyn

Truly an "occasion" in Brooklyn music was the appearance of Fritz Kreisler at the Academy of Music on Nov. 23, when that violinist played to one of the most distinguished gatherings remembered in the musical history of the borough. With almost unparalleled skill and artistry Kreisler played an exquisite program. With Leopold Godowsky in a box near at hand, Kreisler played several of the famed pianist's compositions: "Legende," "Larghetto Lamentoso" and a waltz as encore.

G. C. T.

### Boston Tenor Makes Recital Début

BOSTON, Nov. 20.—Jose Shaun, a young tenor of this city, gave his first public song recital in Steinert Hall, on Thursday evening. Katherine Kemp Stillings, violinist, and John A. O'Shea, accompanist, assisted him. Mr. Shaun is an advanced pupil of Theodore Schroeder, the prominent vocal teacher of this city. He possesses a robust tenor of good quality. Especially in his upper voice were the tones clear, resonant and powerful. His program consisted of song groups in German, English and Italian, and he is to be highly commended for his excellent diction in all three tongues. Miss Stillings played familiar violin numbers with grace and style.

### Detroit School to Give Five Chamber Concerts

DETROIT, MICH., Dec. 6.—The Ganapol School of Musical Art is arranging a series of five chamber concerts, to be given Dec. 8, Jan. 20, Feb. 18, March 16 and April 6. Notable sonatas and trios by Bach, Beethoven, Brahms, César Franck, Richard Strauss and Vincent d'Indy will be presented. The first program will be given on Dec. 8 by Hildgard Brandegee, violinist, and Mrs. Boris L. Ganapol, pianist, assisted by Boris L. Ganapol, baritone.

An interesting feature of the recent program at the Musicians' Club of Phoenix, Ariz., was the brilliant playing of Mary Mildred Smith of the Arizona School of Music faculty. The Arabesque in G Major of Debussy was played with crisp technique, purity of tone, and originality of style that stamps an artist. She gave as an encore a finished interpretation of MacDowell's "Autumn."

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## CALIFORNIA CLUBS TO HEAR MANY ARTISTS

### American and European Names of Distinction on 1915-1916 Philharmonic Course

LOS ANGELES, CAL., Dec. 1.—The list of American singers and instrumentalists who will appear this year before California audiences—which includes such names as Maud Powell, Florence Hinkle, the Damrosch Orchestra, Cecil Fanning, the Kneisel Quartet, Tina Lerner, who is now an American citizen, Mme. Melba, Frank La Forge, Alda and others—is significant of the growing appreciation accorded American artists.

"While you are talking about propaganda for Americans," said L. E. Behymer, manager of the Philharmonic courses and of Trinity Auditorium, "the list of activities arranged for this season gives a showing which, I believe, may not be duplicated anywhere else in this country where there is a limited population, as we have in this State. Of course, the balance of power is very well kept up with foreigners, but our list shows that we are using our American people and doing building work along certain lines.

"The Amphion Club of San Diego, for which I have supplied artists for more than fifteen years, opened its season Oct. 13 with Fritz Kreisler; Tina Lerner on Nov. 10, and Mrs. H. H. A. Beach on Nov. 11, assisted by Sigmund Beel, concertmaster of the Los Angeles Symphony, and Jack Edward Hillman, baritone, of San Francisco. The next event on its series is Mme. Gadski, with the big organ at the Exposition, on Dec. 9; Tilly Koenen in January, Florence

Hinkle, March 22, the Kneisel Quartet, April 5, Cecil Fanning, April 19, and one appearance of the Damrosch Orchestra.

"The series in Santa Barbara, as usual, will not begin until after the first of the year, when the Music Study Club will present Emilio de Gogorza on Jan. 13, as its first artist; Frances Alda and Frank La Forge, March 16, Kneisel Quartet, April 7 and Cecil Fanning, April 20.

"The Spinet Club of Redlands will open early in December with Mme. Gadski, de Gogorza in January, Florence Hinkle in March, and the Kneisels in April. The Music and Art Association in Pasadena will present two concerts by the Los Angeles Symphony Orchestra, one in December and one in January; in early March Matzenauer and Ferrari-Fontana, one concert in April by the Damrosch Symphony, and closing with the Kneisel Quartet.

"In Sacramento is one of the largest women's musical clubs in America, and I do not believe there are many clubs in the East that can show a better line of work than the Saturday Club. Its size is only limited by the seating capacity of the Clunie Theater, where the meetings are held. The club's season opened Oct. 8 with George Hamlin, followed on Oct. 9 with Fritz Kreisler; Nov. 4 Katherine Ruth Heyman was presented in a piano program, and the next artist will be Maud Powell on Dec. 9, followed by Ossip Gabrilowitsch, Feb. 3, Frances Alda and Frank La Forge, March 23, Florence Hinkle, March 16, Cecil Fanning, the first week in April, and the Kneisel Quartet the second week in April. The season closes with the Damrosch Orchestra.

"The Fresno Musical Club this year opened Oct. 11 with Fritz Kreisler; Mme. Gadski is the next artist, Dec. 6; De Gogorza, Jan. 25, Gabrilowitsch, Feb. 7,

Florence Hinkle, March 20, and the Kneisels, April 10, closely followed by the Damrosch Orchestra."

Another notable affair of the season was the appearance of Tina Lerner and Mrs. Jessica Colbert on Nov. 22 at Reno. Maud Powell will be heard on Dec. 10 and de Gogorza in January.

In Los Angeles the Melba concert was given in September to a capacity house; two capacity houses greeted Fritz Kreisler, and Tina Lerner furnished one of the best piano programs; Maud Powell appeared Nov. 30. Gadski comes for two concerts, Mme. Melba returns for two, Frances Alda and Frank La Forge, Matzenauer and Ferrari-Fontana, Florence Hinkle, the Kneisel Quartet, Ernest Schelling and Albert Spalding will appear; four concerts by the Damrosch Orchestra will close the season in April.

The Hollywood High School opened its Students' Course on Dec. 1 with Maud Powell; Tilly Koenen appears in January, then the Zoellner Quartet. The course closes with Florence Hinkle. The Fullerton High School uses the same list of artists. Tina Lerner opened the Long Beach High School Course recently, and will be followed by Tilly Koenen, the Zoellner Quartet and Cecil Fanning.

Many other smaller clubs, like the Treble Clef at Porterville, are using the Zoellner Quartet, Augette Forêt, Cecil Fanning and Tilly Koenen.

### "REDEMPTION" IN WORCESTER

Oratorio Society Sings Work Efficiently Under Conductor Butler

WORCESTER, MASS., Dec. 1.—Gounod's "The Redemption" was given in Union Church last night by the Worcester Oratorio Society, this being its first offering of the season. J. Vernon Butler conducted. There was a large audience present and the production was both artistically and financially successful.

Assisting the well trained chorus of 175 voices was Andrea Sarto, basso; Arthur J. Hackett, tenor; Cliff Perry, bass; Robert H. Luther, bass; Mme. Wilhelmina Wright Calvert, soprano; Edith Drescott Woodcock, and Muriel Haas. Charles H. Grout was organist, Mrs. J. Vernon Butler, pianist; Ernest L. Smith, violinist, and Frank Lalone, trumpeter. The work of the soloists was excellent, and the singing of the chorus reflected great credit upon Conductor Butler.

Vincent's "The Prodigal Son" was sung before an audience which occupied every seat in Plymouth Church, on Nov. 27. The choir and quartet were assisted by Cliff Perry, baritone, and M. Maude Bancroft, pianist. The performance demonstrated the ability of A. J. Harpin. Members of the quartet were Dr. Harpin, bass; Thomas H. Ryan, tenor; Grace Oakes-Bowker, soprano, and Miriam Southwick, alto. R. W. P.

Mme. Matzenauer "Discovers" Prodigy in Worcester

There is a little girl in Worcester, Mass., who numbers among her treasures a kiss from a noted opera star, Mme. Margarete Matzenauer, together with the latter's enthusiastic exclamation that she is the greatest child pianist that she has heard in this country.

The little girl is Norma Drury of Worcester. When Mme. Matzenauer sang at the last Worcester Festival recently she was entertained at a reception given at the Hultman-McQuaid Conservatory of Music in honor of the festival artists. After the little girl had finished playing the Sibelius D Flat Major Romance the prima donna placed her arms about her, kissed her impulsively and uttered the words of praise quoted above.

Greta Torpadie, soprano, and Einar Linden, tenor, both artists of the Music League of America, with a repertoire of miniature operettas and costume recitals, were soloists at one of the series of concerts given at the Hotel Vanderbilt. Each artist sang a group of songs and then joined in several duets. Miss Torpadie's contributions to the program were the old English ballad, "The Lass with the Delicate Air," "The Last Rose of Summer" and Carey's "Pastoral." Mr. Linden sang an aria and Tosti's "Ideale," and the program closed with two eighteenth century duets and one from "Romeo and Juliet."

### CHARLES COOPER, PIANIST, MAKES NEW YORK DEBUT

Young Artist the Possessor of Technical Skill and a Fair Amount of Poetical Insight

Not the least interesting among the young American pianists who have been springing up like mushrooms in New York since the season opened, Charles Cooper, who played in Aeolian Hall on Friday evening of last week, bids fair to be heard from again. This young man's talents made their impress upon Paris, London and several other foreign centers before the war, but he has abstained from operations in his own country. He has enjoyed the tuition of Harold Bauer (certain mannerisms amusingly suggest his illustrious teacher), but possesses on his own part gifts without which even such instruction would not have achieved results of any great consequence. Not yet developed to the limit of his possibilities, Mr. Cooper plays well enough, nevertheless, to inspire some very wholesome pleasure and gain the confidence of those whose trust is worth while.

Technical skill, musicianship, reasonable poetic instincts, an excellent rhythmic sense and good taste are among the qualities which distinguish his performances. If in larger works he still lacks something in power and in breadth of conception, he may be depended upon to acquire these as he grows in artistic experience. His program contained Bach's C Minor Fantasy, some Beethoven Bagatelles, Brahms's F Minor Sonata (for the tenth or thirteenth time since the season began! Is there a conspiracy among pianists to gorge the public with this work?); a Chopin group, three Schumann Fantasias and the Six Small Pieces, Op. 19, of Schönberg. Mr. Cooper did conscientious work in all of them, even if he could not respond unvaryingly to the larger exactions of the Brahms Sonata.

The Schönberg pieces were played last year by Leo Ornstein. They are comparatively simple—so much more so, in fact, than the set of Op. 11 as to suggest that they were written earlier, though published later. Mr. Cooper played them with almost gingerly care. Yet except for a few curious dissonant effects these brief "impressions"—thus Schönberg *connoisseurs* classify them—are singularly pallid and uninteresting little affairs. H. F. P.

Diaghileff Ballet to Sail for America on Dec. 18

Serge de Diaghileff's Russian Ballet, which the Metropolitan Opera Company is importing for a tour, will begin a two weeks engagement at the Century Opera House, New York, Jan. 17, after which it will go to Boston and then tour other principal cities, returning to New York for four weeks at the Metropolitan, beginning April 3. The company will leave Europe on Dec. 18. Prices for the engagement at the Century will range from \$1 to \$5.

Handel on Musical Plagiarism

When Handel was told that a certain melodic strain of his bore an alarming resemblance to one by another, and inferior, musician, he would say: "Is it? Vell, it's much too goot for him! He did not know vhat to do mit it!"—*Musician*.

Edwin H. Lemare, the English organist, will give a recital in Topeka, Kan., in February.



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## CASALS A BRILLIANT CHICAGO SOLOIST

## Plays Haydn Concerto Under Stock's Baton—Two American Violinists Appear

Bureau of Musical America,  
624 Michigan Boulevard,  
Chicago, Dec. 6, 1915.

FREDERICK STOCK arranged the last week's program of the Chicago Symphony Orchestra around the two selections which Pablo Casals, the incomparable violoncellist, chose for his appearance with our orchestra. Long since have all the superlatives available to describe the transcendent art of Casals been exhausted. Only a master of the rank of this great Spaniard could make of the simple Haydn concerto a musical piece of such fascination as he did. We cease to consider technic, tone or interpretation when we hear him. We listen unhampered by qualifying considerations. His success was complete.

The orchestra was in fine form and gave to the Beethoven Eighth Symphony a translucent reading. In the more modern Dramatic Poem of Loeffler, its virtuosity came brilliantly to the fore. Mr. Stock was in one of his inspired moods and brought out of his orchestra some rarely beautiful effects. The program follows:

Overture to *Genoveva*, Schumann; Symphony No. 8, Beethoven; Concerto for Violoncello, D Major, Op. 101, Haydn, Pablo Casals; Dramatic Poem, "La Mort de Tintagiles," Loeffler; Variations Symphoniques for Violoncello and Orchestra, Op. 23, Böellmann.

## The Spalding Recital

Albert Spalding, the violinist, was a recitalist at the Illinois Theater Sunday afternoon and attracted a numerous and appreciative audience. He played a number of interesting pieces, including Handel's Sonata in D, pieces by Veracini, Lulli and Mozart, in the older classic forms; the opening movement of the Paganini Concerto in D, a Suite of his own composition in C, in four movements, played in Chicago for the first time, and selections by Wagner-Wilhelmj, Brahms-Joachim, Grasse and Vieuxtemps.

There is something utterly straightforward and manly in Spalding's playing, something vigorous and wholesome. His technic has matured and grown to the standard of the big virtuosi of the day. His readings are sane and musical, and his tone is varied by many shades of mood and feeling. No hyper-sentimental bid for public favor appears in his interpretations. While the tone is modified to express various emotional phases, it is full and vigorous while at times the sweeter and poetic qualities lend it additional charm.

The performance of the Mozart Rondo was spirited and brilliant, and his reading of the Paganini concerto musically impressive. The Wilhelmj cadenza to the concerto was somewhat changed by his own edition, and was a *tour de force*.

André Benoist furnished discreet and artistic accompaniments.

## PITTSBURGH CHORUS SINGS ROSSINI "MOSES" CAPABLY

Fine Work by Mozart Club—Mrs. Beach, Marcella Craft and Emma Loeffler in Recitals

PITTSBURGH, PA., Dec. 7.—Rossini's "Moses in Egypt" was splendidly sung by the Mozart Club of Pittsburgh in its first concert at Carnegie Music Hall a few days ago and made a very good impression. There were seven soloists, the sopranos being Betsy Lane Shepherd and Emma Bingler-Wolfe, both of whom filled their rôles acceptably. Anna Murray Hahn sang the contralto part and her work was regarded as highly satisfactory. George Herwig was a most acceptable tenor as was also Alfred D. Shaw, who had the leading tenor rôle, his work being especially convincing. I. Kay Myers sang the part of *Moses*, his enunciation being splendid. William Beard was the other basso and did good work. J. P. McCollum directed effectively. The general work of the chorus was very much enjoyed.

Mrs. H. H. A. Beach, pianist-composer, and Marcella Craft, soprano, were the soloists of the Art Society concert given at Carnegie Music Hall last week. This was one of the most interesting of the many recitals given by this organization.

David Hochstein's violin recital at the Fine Arts Theater, Sunday afternoon, was interesting to a marked degree. This young New York musician played with an abandon that was exhilarating. His breadth of conception and his mechanical equipment were best manifested in the D Minor Bruch Concerto and in the Bach Adagio and Fugue, for violin alone.

From the more modern and romantic schools pieces by Schumann, Brahms, Nandor Zsolt, Glazounow, Sgambatti and Sevcik were presented and especially pleasing and novel were two selections by Zsolt, an Air and Valse Caprice, which disclosed some new harmonic vagaries, and which were brought out with effective musicianship by Mr. Hochstein.

Maurice Eisner at the piano proved a very capable accompanist.

From Buffalo comes the gratifying news that Theodora Sturkow-Ryder, the pianist, played a recital before an audience of 1300 last Wednesday, and met with much success.

Last Tuesday evening, in the east room of the Hotel La Salle, the Gamma Chapter of the Sigma Alpha Iota Sorority gave a reception and musicale, at which the guests of honor included Julia Clausen and Olive Fremstad.

Whitney Tew, the English basso, is meeting with distinguished success in his work here. A number of professional singers are studying with this master of *bel canto*.

Mme. Melba and Charles Dalmorès were among the guests of honor at the reception given by Mr. and Mrs. John Alden Carpenter at their home last Friday evening, after the performance of "La Traviata," at which Mme. Melba sang the rôle of *Violetta*.

## Dancer and Soprano Appear

Last Friday evening, at the entertainment given in the Gold Room of the Congress Hotel, Rosina Piovella, première danseuse of the Chicago Grand Opera Company, and Minna Jovelli, dramatic soprano, took prominent parts on the program. Miss Jovelli was heard in a group of songs, including an aria by Donizetti, and selections by Schubert, Goldmark and Strauss, in which she earned most favorable recognition.

Charles W. Clark, the renowned American baritone, will be heard at the Illinois Theater, Sunday afternoon, Dec. 26, in his annual song recital under the management of F. Wight Neumann.

At the regular concert given by the American Society of Musicians at Fullerton Hall, Saturday afternoon, a program under the direction of Hugo Kortschak brought forth a Trio for piano, violin and cello by Mendelssohn, at which Mary Ann Fuerstenberg supplied the piano part; a sonata for piano and cello by Grieg, with Helen Bridges at the piano, and Walter Ferner, cellist; songs by Chaminade, Beach and Chadwick, interpreted by Elsa Kressmann, soprano, and the Piano Quartet, Op. 87, by Dvorak, with Marie Bergersen at the piano.

Last Monday evening, at Orchestra Hall, the annual entertainment for the Extension Work of the Amateur Musical Club took place. In "An Amateur Gamble" a number of the junior members of the club gave amusing musical numbers and a short musical extravaganza was

Mrs. Beach gave as her offerings her "Gavotte Fantastique," "Scottish Legend," "Fireflies," a suite, "Les Rêves de Colombine" and a "Tyrolean Valse-Fantaisie" which she still has in manuscript. Her work was of a most polished character. Miss Craft has a voice of pleasing fibre, clear and particularly appealing. She sang some of Mrs. Beach's numbers. The accompanist was Harold Osborn Smith.

Emma Loeffler, soprano, of New York, appeared here in a benefit concert last week and was well received by her friends in this city. Miss Loeffler is a former Pittsburgher. Her numbers included old French songs and old English songs. Her accompanist was Celia Miller. She was assisted by Mrs. Elsie Louise Stevenson, contralto; Eda Keary, violinist, whose accompanist was Martha Myers, and Ethel Tilley of this city, pianist. Mrs. Stevenson's accompanist was Mrs. Blanche Sanders Walker, the entire program was of a very interesting character.

Cora Helen Coolidge, dean of the Pennsylvania College for Women, gave a very delightful talk recently on the life of Mrs. MacDowell, the widow of Edward MacDowell, the American composer. T. Carl Whitmer spoke on the early life of the composer and his creative characteristics. Charles Edward Mayhew contributed several numbers in a most satisfactory manner. E. C. S.

presented, entitled "The Pirate of the Gulf," for which the book and lyrics were written by Helen Bagg, and the music by Lulu Jones Downing, Mary Cameron and Theodora Sturkow-Ryder. An orchestra made up of members of the club assisted, led by Miss Cameron.

The program of the regular symphony concert given by the Chicago Orchestra at Mandel Hall, University of Chicago, Tuesday afternoon, under the direction of Frederick Stock, contained the overture, "Cyrano de Bergerac," Wagenaar; Symphony No. 2, Brahms; "L'Apprenti Sorcier," Dukas; Prelude to "L'Après-Midi d'un Faune," Debussy, and "Scène Dansante," Glazounow.

## Recital by Frances Rose

Frances Rose, prima donna soprano of the Chicago Grand Opera Association, was the "guest" artist at the regular morning musicale given at the Ziegfeld Theater, Saturday, under the auspices of the Chicago Musical College. Miss Rose sang a group of songs, including the "Zueignung," by Strauss; "Ein Maien-tag," by Sinding, and the "Loreley," by Bungert. In these selections, most admirably accompanied by Zerline Muhlmann, Miss Rose created a furore with her vivid and highly musical interpretations. She was in fine voice and her numbers were sung with authority, with depth of feeling and with a just ap-

## KATHERINE EYMAN TO APPEAR IN TWO IMPORTANT EVENTS



Katherine Eyman, a Gifted Young Pianist

Among the younger pianists who will come before the public prominently this season is Katherine Eyman of Newark. Miss Eyman, who is a pupil of the noted New York pianist, and teacher, Alexander Lambert, is to give a recital in her home city in January and will also give one before the Musicians' Club of New York the same month. Her program will be made up of familiar works in the repertoire, which she is said to have at her command.

## KNABE CONCERT IN BUFFALO

Ethelynde Smith, Sturkow-Ryder and Mr. Barnes Give Pleasing Program

BUFFALO, Dec. 4.—The second Knabe Concert of the season took place on Wednesday, the program being given by Ethelynde Smith, soprano; Arthur King Barnes, baritone; Mme. Sturkow-Ryder, pianist, and Amie Harris, accompanist. This was the first appearance in Buffalo of Miss Smith and she was given an enthusiastic reception. Her numbers included songs by Grieg, Loewe, Sinding, Margaret Lang, Fay Foster, Gilberte, Teresa Garrison and Jessie L. Gaynor. Miss Smith has a soprano voice of charming quality and uses it with excellent taste. She was recalled after each group several times, and added to the printed program.

Mme. Sturkow-Ryder played with brilliant pianism the Suite in D Minor by d'Albert and compositions by Saint-Saëns and Rhené-Baton. Mr. Barnes sang the Toreador Song from "Carmen" and an old English number, "Down Among the Dead Men." Both Mr. Barnes and Mme. Ryder were warmly received.

preciation of the meaning of the various texts. A short concert recital by students preceded Mme. Rose's songs.

George Davis, assistant manager of the Chicago Musical College, states that out of more than 3000 students now registered at this school 300 are entirely self-supporting, while some 400 more are engaged in professional work as pianists, singers and accompanists, thus materially aiding themselves in paying for their tuition.

With Martin Ballmann's Orchestra, last Sunday afternoon, appeared an eleven-year-old pianist, Gertrude Weinstein, as soloist in the first movement of the Beethoven C Minor Concerto. The singing society, "Harmony," under Henry von Oppen, conductor, also assisted, and the program contained some fine orchestral numbers under Mr. Ballmann's direction.

At the Fine Arts Theater, Friday evening, Clarence Eidam, pianist, gave a recital consisting of the G Minor Fantasia and Fugue, Bach-Liszt, the "Appassionata" Sonata, Beethoven, a group of Chopin and pieces by Rachmaninoff, Schumann, Debussy and Liszt.

F. Preston Search, the American violoncellist, was heard in a recital at Central Music Hall, Friday evening, assisted by Adelaide Neilson. An interesting number was the set of variations by Servais. MAURICE ROSENFELD.

## HAARLEM PHILHARMONIC SEASON BEGINS WELL

Marie Sundelius, Soprano, and Irma Seydel, Violinist, Distinguish Themselves as Soloists

At the first musicale of the season given by the Haarlem Philharmonic Society of New York City at the Waldorf-Astoria a week ago Thursday morning, the artists were Mme. Marie Sundelius, soprano; Irma Seydel, violinist, and Charles A. Baker, accompanist.

The program opened with a group of songs by Mme. Sundelius, including compositions by Lalo, Wekerlin, Debussy, Dalcroze. In her second group she sang a number of Swedish compositions, among them a folk song and two numbers by Grieg. The final group included an old English melody and compositions by Cyril Scott, Ward-Stephens and Horsman.

Mme. Sundelius has a soprano voice of striking and unusual beauty and sweetness. She was accorded an ovation by the audience, which demanded many encores.

Miss Seydel was no less successful in her portion of the program, which included the difficult and interesting Concerto No. 4 in D Minor, by Vieuxtemps, and a group of compositions by Gluck-Kreisler, Brahms-Joachim and a Minuet of her own composition. The program closed with "Oh, Weep for Those," written for Mme. Sundelius by Miss Seydel, and Gounod's "Berceuse" with violin obbligato.

In all her work Miss Seydel displayed interpretative ability of a high order and played throughout in the most musicianly manner. It was a noteworthy and auspicious opening of the season for the society.

## OPERA SINGERS IN CONCERT

Two Members of Boston Company Appear in Tremont Temple Course

BOSTON, Dec. 3.—The second in the series of popular concerts, known as the Tremont Temple Course, was given in that edifice last evening to an audience that taxed its maximum seating capacity. The artists were Elvira Leveroni, prima donna contralto of the Boston Grand Opera Company; May Scheider, soprano of the same organization; Ralph Smalley, violoncellist; Michael Dwyer, tenor, and John A. O'Shea, organist and accompanist.

Miss Leveroni is, and deservedly so, a great favorite with Boston audiences as the result of her efficient and artistic work during the entire régime of the former Boston Opera Company. Last evening she sang an aria from "Mignon" and groups of English songs. Her intelligent interpretations and the luscious quality of her contralto were a genuine delight.

Miss Scheider, soprano, was heard for the first time, and gave much pleasure in her singing of the "Jewel Song" from "Faust" and songs in English. Her singing of "Annie Laurie" was especially effective.

Mr. Smalley proved his artistic ability with his instrument. Mr. Dwyer, tenor, sang groups of Irish songs. W. H. L.



## PLAY "NEW" WORKS BY BACH AND GLUCK

Music Hitherto Unheard in New York Introduced in Third Mannes Recital

A Bach and a Gluck "novelty" lent unusual character to the season's third Mannes sonata recital in Aeolian Hall, New York, last Monday evening. The "Musical Offering" of the former and the latter's Sonata in G Minor, for piano, violin and flute, had not, it appears, ever been brought forward before in New York, though biographical interest surrounds the composition of Bach. It is the work based on the "kingly theme"—the theme devised by Frederick the Great and given by him to Bach for the purpose of improvisation when the master, whom the Prussian king greatly esteemed and befriended, visited him at the Potsdam court. Bach extemporized upon it, much to the monarch's delight, but on his return to Leipzig elaborated it with the far greater care which he decided "this right royal theme deserved" and sent Frederick the result, prefixed with a deeply felt dedication.

The theme is, indeed, an excellent specimen, and does credit to the king's storied musicianship. Bach's treatment of it abounds in happy fancy—his heart was manifestly in the work—and much interesting contrapuntal procedure. The *largo* and *andante* division which precede the two *allegros* are deeply felt and searchingly meditative pages, depending less upon Frederick's theme than the fast movements which they introduce. The *finale* utilizes it in very ingenious inversion. Although not all the movements were originally written for flute and violin in addition to clavier, this combination served throughout last week. The piano part is that evolved from Bach's figured bass by Robert Franz.

In the case of the Gluck work the term "sonata" in modern parlance is a misnomer. It is rather a miniature suite, containing a slow introduction, an *allegro* in the shape of a lively jig and a minuet. It dates from the days before Gluck's operatic regeneration and was published in London in 1746 along with a half dozen other "trios" and "sonatas" of the same sort—for Gluck, like the Italian operatic writers of the Scarlatti school, added chamber music to his more ambitious accomplishments. Both the jig and the minuet are delicious and the artists found it necessary to repeat the last. They had the invaluable assistance of George Barrère for the flute parts and played both the Bach and Gluck music splendidly. The modern sonatas of the evening were Brahms's in G and the César Franck. H. F. P.

David Sapirstein Heard in Carnegie Hall Concert

David Sapirstein, the young American pianist, was one of the soloists on Nov. 27, at a concert in Carnegie Hall, New York, given by the Arbeiter Ring. Mr. Sapirstein played the "Rigoletto" transcription and the Second Rhapsody of Liszt, two Chopin études and Moszkowski's "Caprice Espagnol." The other soloists were Frederick Fradkin, the violinist, and Helen Scholder, cellist.

A few days previously, Sapirstein gave a recital in Newark, at Recital Hall, which was highly successful.

Arthur Farwell Gives Address on "Music School Settlement"

Arthur Farwell gave an address on "The Music School Settlement as Representative of American Musical Ideals" before the first convention of the Music Committees of the National Federation of Women's Clubs at Chickering Hall, New York, on Dec. 3. This was an elaboration of the talk given by Mr. Farwell at the meeting of the Iowa New Yorkers in the previous week. On Thursday of last week Mr. Farwell spoke of the work of the school for a Parents' Association at St. George's Church.

New York Artists Open Series at Maplewood, N. J.

MAPLEWOOD, N. J., Nov. 20.—The fifth season of the Maplewood Lecture Association opened auspiciously last evening, when a concert was given in the Maplewood School auditorium by George Rasely, the Boston tenor; Marie Morrissey, contralto of New York, and Bruno Huhn, pianist. John Palmer also gave character sketches. Mr. Rasely dis-

played a tenor voice of beautiful quality, which he uses with intelligence. Mme. Morrissey's abilities as a concert performer were much in evidence. Her fine voice and interpretative ability were displayed in her singing of the aria, "My Heart at Thy Sweet Voice" from "Samson and Delilah." She was also heard in groups of English songs. Both artists were heartily applauded. W. F. U.

### COMPOSERS PLAY THEIR SONGS

Music by Mr. Maryon and Mrs. Maley in Mrs. Irvine's Program

Two composers appeared as accompanists in their own songs at the reception for Mr. and Mrs. Edward Maryon given on Dec. 5 by Mrs. Jessamine Harrison-Irvine at her studio in Carnegie Hall, New York. One of these was Mr. Maryon himself, who was represented by his "The Deeps of Sleep," "Go, Lovely Rose," "Soleils Couchants" and "Chant Mystique." There was much applause for these individual and striking works, as sung by Randall Hargreaves, the baritone, who also delivered a miscellaneous group of songs.

The other composer participating was Florence Turner-Maley, who not only played but sang two of her songs, "C'est Toi" and "Ravissant Papillon." It is not every composer who can sing his own songs as effectively as did Mrs. Maley. Further, these two *chansons* were charming in themselves. Mildred Graham Reardon, the gifted soprano, sang with telling effect three of Mrs. Maley's numbers, "In a Garden Wild," "A Call" and "The Throb of Spring," the latter of which won especially hearty applause. Frederick Gunther, the popular bass-baritone, interpreted "Brighidin Ban Mo Store" and "Voiceless Flowers" with admirable results, scoring particularly in the former. The good impression made by these various songs of Mrs. Maley indicated that they possess qualities which appeal both to singers and to their audiences.

Ruth Hennessy Mason, a pupil of Mrs. Irvine, disclosed her pianistic skill in two sets of pieces. K. S. C.

"Pinafore" Warmly Received in Rockford, Ill.

ROCKFORD, Ill., Dec. 5.—A successful revival of Gilbert and Sullivan's "H. M. S., Pinafore" was given Dec. 2 and 3 by the Singers' and Players' Club of this city. In the rôle of *Ralph Rackstraw*, Sigfried Sandeen's tenor voice was displayed to advantage. Mrs. Ralph Cronk made a thoroughly charming *Josephine* and Mrs. Oscar Keller's splendid contralto voice was well adapted to the solos of *Buttercup*. Byron E. Barnes was an impressive *Captain Corcoran*, and George Herbert, who also directed the staging of the opera, was a satisfying *Dick Deadeye*. Dr. C. J. Sowle as *Sir Joseph Porter*, Sumner Miller as *Bob Becket*, Oscar Keller as *Bill Bobstay* and Helen Crumb, an attractive *Hebe*, were all adequate. The men's chorus, thanks to Mrs. Maude Fenlon Bollman, director, sang with spirit and precision. Two capacity audiences heard the opera, the fact that the proceeds are devoted to the work of the Public Welfare Association attracting many. H. F.

Concert in Elizabethan Garb Given at Charlotte, N. C.

CHARLOTTE, N. C., Dec. 2.—The Hampton Court Singers appeared in the old College Auditorium here on Tuesday evening, Nov. 30, this being the second number of the Charlotte Lyceum Course. The company comprised Margaret Messer, soprano; Clara Belle Spalding, contralto; Edgar Brown, tenor, and W. Clay Inman, baritone, with Lillian Rosine, pianist. The program was presented in Elizabethan court costume and was much enjoyed. J. G. H.

Adelaide Fischer Sings for Clubs in Two States

Adelaide Fischer, on Nov. 29, was the soloist at a luncheon of the Minerva Club, held at the Waldorf-Astoria, New York. Miss Fischer made an excellent impression with her charming singing of several groups of songs, most praiseworthy among which being Schubert's "Haidenröslein," Clough-Leigher's "My Lover He Comes on the Skee" and Cottenet's "My Love is Like a Red, Red Rose."

Miss Fischer was soloist, with Jackson Kinsey, baritone, at a concert of the Westwood (N. J.) Musical Club, on Dec. 1. Miss Fischer was heard to advantage in the "Depuis le jour" aria from "Louise," and a group of songs of Leoni, Cadman and Cottenet.

## GIFTED ARTISTS AID LIEDERKRANZ CHORUS

Misses Wakefield and Menth and Wilfred Glenn Heard with Fine Results

Before an audience that packed every inch of standing room, as well as all the seats, the first concert this season of the Liederkranz Society was given on Sunday evening, Dec. 5, with Henriette Wakefield, contralto; Herma Menth, pianist and Wilfred Glenn, bass, as soloists, the male and female choruses of the club and an orchestra of fifty men, all under the baton of Otto A. Graff.

Club concerts are naturally miscellaneous in character and this one was no exception. The program was intelligently arranged; in short, the music had a definite value. The male chorus sang admirably Forschner's "Es Steht Eine Lind" and Gulbins's "Der Garten," and other things by Kienzl, Reinhold Becker less well. The women's chorus acquitted itself well enough in the "Nixenchor" from Volbach's "Vom Pagen und der Königstochter," in which Estelle Ashton Sparks, soprano, sang the incidental solo.

When she finished singing her aria from Bruch's "Achilles" Miss Wakefield left no doubt in the mind of anyone who appreciates beautiful vocal art as to the position which she must be conceded today among our singers. To-day she is an artist of the first rank; her delivery of this noble aria was a triumph and her pronouncing of the beautiful text, "O Peace, when dost thou return to us?" moved her hearers deeply. There was much applause for her at the close of her performance. Liszt's E Flat Major Concerto was chosen by Miss Menth, and she played it to the satisfaction of her hearers, who gave her an ovation at the close. She has plenty of spirit in her playing and her technic stood her in good stead for the most part. She was deluged with flowers after the concerto and added, later in the program, a group of solo pieces by Chopin and Moszkowski.

Mr. Glenn delivered the music of *Wotan* in "Wotan's Abschied," with the orchestra in a dignified manner. His voice is well suited to this music, and he sang it intelligently and with musical understanding. In the finale number of the program the "Prayer and Finale" from the first act of "Lohengrin," he also sang his music finely. In this Emil Zeh sang the music of *Lohengrin*, Miss Wakefield the *Ortrud*, Miss Sparks the *Elsa* and Fritz M. Hagenmeyer, *Tramund*.

Mr. Graff obtained worthy results with the choruses and led the orchestra in Mozart's Overture to "The Marriage of Figaro" at the opening of the program. A. W. K.

Prominent Artists Appear in Benefit for Edith Milligan King

The importance of Edith Milligan King in Brooklyn music was amply attested on Nov. 22, when a benefit concert, arranged by Anna B. Sittig, brought a big audience to the Lincoln Club, where a number of well known artists were heard. The affair was a powerful testimonial of friendship and artistic appreciation for the pianist, who, for more than five weeks had been suffering from a poisoned hand. Those who participated in the program were Carl H. Tollefsen, violinist; Mme. Augusta Schnabel-Tollefsen, pianist; W. Paulding de Nike, cellist; Laura Louise Combs, soprano; Mr. and Mrs. Henry Allen Price, Geoffrey O'Hara and Miss Sittig. G. C. T.

Ormsby to Sing at New Jersey Festivals

Frank Ormsby, the tenor, has been engaged as soloist for the May festivals at Newark, Jersey City and Paterson, N. J. On Jan. 13, Mr. Ormsby appears at Syracuse in a concert with the Syracuse University Choral Association. Other of Mr. Ormsby's appearance will include Buffalo, N. Y., on Dec. 28; La Porte, Ind., Dec. 30, and on Jan. 19, Watertown, N. Y.

Educational Alliance Gives Series of Chamber Music Concerts

More than 200 people were turned away at the last concert of chamber music given at the Educational Alliance by the Educational Chamber Music Society on Nov. 28, when a Russian program was presented. The society is giving a series of ten concerts of chamber music, for which the nominal admission price of ten cents is asked. On the Rus-

sian program were Four Novellettes for String Quartet, Op. 15, by Glazounow; a Tchaikowsky trio for piano, violin and cello, and the Volga string quartet by Nicolas Afanasioff.

The concert on Sunday night, Dec. 12, will be a Beethoven program, featuring the "Kreutzer" Sonata. The Quartet, Op. 18, No. 6, E flat, and Quartet, Op. 95, F minor, will also be given. Modest Altschuler, conductor of the Russian Symphony Orchestra, is also conductor of the Educational Chamber Music Society. Tickets for the concert are being sold at the office of the Educational Alliance, 197 East Broadway.

### SING MISS BROWN'S SONGS

Mr. and Mrs. Gunther Offer Her Works with Composer at Piano

At a meeting of the Pelham Literary Society on the afternoon of Nov. 30 at the home of Mrs. John Wilson at Pelham, N. Y., a program of the compositions of Mary Helen Brown was given by the composer and Mr. and Mrs. Frederick Gunther. Mrs. Robert Black spoke on "Women in Music" and organ numbers were performed by C. B. Joslyn. Mrs. Gunther sang with charm "Where the Sunshine Grows," "A Plaint," "Thoughts of You," "Just You," "To a Hidden Violet" and "Spring Greeting," and Mr. Gunther made an excellent impression in "Like Stars of Heaven," "She Might Not Suit Your Fancy," "The Gift," "Liebeschmerzen" and "The Drink of Life." Together the singers joined in effective presentations of Miss Brown's duets, "Come Out to the Soft May Morn," "The Evening Hour" and "Mistress Mine." Miss Brown presided at the piano in her able way and shared the applause with the singers.

### SPALDING TO TOUR CUBA

Florida Will Also Hear Violinist—His Third Trip This Season

A Cuban tour is being arranged by Albert Spalding, the violinist. He expects to spend two weeks there in January. He will be heard in nearly all the cities, and will make at least three appearances in Havana. Upon his return he will be heard in a number of Florida resorts, including Jacksonville, Tampa, Key West, Miami, St. Augustine, Palm Beach, Palatka and Daytona. On this tour he will have as his assisting artist Mme. Loretta Del Valle, the American coloratura soprano, who has sung with great success on his recent Southern trip.

This will make Mr. Spalding's third trip so far this season. His "Alabama" has proven exceedingly popular in the South, having invariably been redemanded. Mr. Spalding is now filling a number of Middle Western engagements. He will be heard in several more recitals in New York this season.

### PRELATE PRAISES KNEISELS

Duluth Bishop Voices Audience's Approval of Quartet

DULUTH, MINN., Dec. 1.—The Kneisel Quartet, under the auspices of the Matinee Musical of Duluth, appeared at the First Methodist Church, on Nov. 19. It is needless to say that they were received with much applause, and that every one went away happy, in that they had had the opportunity of hearing them.

A local Bishop, who is a very learned man and a thorough musician, was heard to remark with his pleasing Irish brogue, that "they were very modest men, played beautifully, attempted to make no splurge" and he liked them. That last seemed to be the general sentiment.

The violoncello solos by Mr. Willeke were thoroughly enjoyed, especially the Gavotte et Menuetto by Goelotte. Percy A. Grainger's British folk-music setting, "Molly on the Shore," probably made the greatest "hit" of the evening. The quartet was forced to play the whole number over again and at the end the audience still kept their seats begging for more.

Fanning Sings to Ursuline Nuns at Dallas, Tex.

Cecil Fanning, on Thanksgiving afternoon, sang for the Ursuline Nuns of Dallas, Tex., in a concert at which five other religious organizations were represented. At the conclusion of the program the Mother Superior presented Mr. Fanning with a beautiful gold cross, set with mosaics. The cross is about eight inches long. Last week, Mr. Fanning appeared in recitals in Kansas City, Dallas, Texarkana, Birmingham, Nashville, Peoria (two appearances) and Bloomington, Ill.



## ANNA CASE'S TOPEKA RECITAL

Icy Draughts Bother Singer, but She Scores Pronounced Success

TOPEKA, KAN., Dec. 1.—An icy wind, which found its way from the back of the stage in the Grand Opera House, Monday evening, caused much discomfort to Anna Case, prima donna, and her accompanist, Charles Gilbert Spross, during their concert under the management of Myrtle Radcliff of the Radcliff Concert Series. During her first group of songs Miss Case shivered with only a gauze veil thrown over her bare shoulders. For her second group she appeared in a large fur wrap pulled tightly about her throat. Mr. Spross was kept constantly beating his hands between selections to avoid having his fingers benumbed by the cold.

Despite the discomfort to the artists, the concert was thoroughly successful. The house was well filled, one of the largest of the season, and the listeners were in a pleasant mood. Miss Case's personal beauty and charm, added to the sweetness of her voice and her youth and vigor, made her appeal strong. The aria from "La Traviata" was Miss Case's most ambitious number and she was heard to advantage in it. Another song which went well was Spross's "That's the World in June." Her program covered a rather wide range with English and American composers in the ascendancy.

Mr. Spross's playing was notable. He offered three of his own compositions and Miss Case sang two or three of his songs. R. Y.

## FOUR MILWAUKEE CONCERTS

Triumph for Melba—Throng Penetrates Sleet Storm to Hear Orchestra

MILWAUKEE, WIS., Dec. 4.—Mme. Melba achieved a veritable triumph in her concert on Friday evening at the city Auditorium, as the third stellar attraction in the A Capella Chorus series. Mme. Melba was ably assisted by Beatrice Harrison, 'cellist, who disclosed admirable technique and musicianship in two movements from Boccherini's Sonata in A Major, and by Robert Parker, the baritone, who presented effectively numbers from Wagner, Strauss and Tschai-kowsky. Frank St. Leger was the very capable accompanist.

A brilliant concert was given by the Chicago Symphony Orchestra Monday evening under the auspices of the Orchestra Association. A feature of the concert was the Bach concerto for two violins, in D minor, which was given a sympathetic and musically impeccable performance by Harry Weisbach, concertmaster, and Alexander Zukowsky.

More than 2800 persons braved a sleet storm to attend the concert given by the Auditorium Symphony Orchestra Sunday afternoon. Distinctive among the numbers were the two movements from Mozart's Symphony in E Flat and German's three dances from "Henry VIII." Anthony Olinger, baritone, sang with fine effect the Prologue to "Pagliacci."

The Handel Chorus, assisted by Marion Green, basso, presented a program of part songs, which included Carl Busch's "Paul Revere's Ride" on Tuesday evening under the direction of Thomas Boston. The chorus demonstrated a command of the fundamentals of choral singing, and musical perception. Mr. Green won a gratifying success in his songs and arias. Lulu Lunde was the accompanist. J. E. M.

## DUFAU-INGRAM CONCERT

Double Musical Attraction Heard at Athens College

ATHENS, ALA., Dec. 1.—Jennie Dufau and Francis Ingram appeared in concert here Thanksgiving night, under the auspices of Athens College. The program was made up of numbers from English and Irish composers. Margaret Ruthven Lang's "Irish Love Song" and Batten's "April Morn" were among the numbers warmly applauded.

Educational Recital Series Opened by Schulz and Von Doenhoff

The first in a series of sonata recitals, under the auspices of the Board of Education, was given on Dec. 1, in the auditorium of Hunter College, New York City. The artists were Leo Schulz, 'cellist, and Albert von Doenhoff, pianist. These fine artists played numbers by Strauss and Rubinstein and solos by Schulz, Rubinstein and Chopin. The audience, which was good-sized, seemed appreciative.

## 'ADVANCED THINKERS' APPLAUD ORNSTEIN

And the Irreverent Laugh as Usual at This Queer Pianist's Performance

Leo Ornstein is more than a curiosity these days. In New York he has become an institution, and one to conjure with, at that. Last season his performances of ultra-modern and futuristic masterpieces brought the advanced thinkers out of their lairs in droves and filled the Bandbox Theater on five or six successive occasions. Of course, in the absence of legal measures to the contrary, the irreverent could not be debarred from the ceremonies, so that scoffers sometimes made mock of what stimulated the chosen to rapture. However, the functions were too good in every way to abandon, so they will be continued this year. And last Sunday afternoon a large gathering filled the Cort Theater when, for the first time of the season, the word was again expounded. As in the past the assemblage contained a plentiful alloy of cynics, whose baser metal refused to be moved and who annoyed the elect with their cackinnations.

Naturally Mr. Ornstein's own compositions constituted the most exciting features of the program. There were the "Wild Man's Dance"—now a downright classic, and the rare roast beef of all Ornstein functions—the "Improvisata" and the "Impression of the Thames," which got a thorough thrashing out in print and otherwise last winter. A composer by the name of Vannin opened the ball with two pieces called "The Night" and "The Waltzers." Nobody in the house could tell who the enigmatic individual was and desperate inquiries accomplished nothing. From the nature of the music one dared to conjecture that some close relationship existed between him and the pianist himself. A sonata, Op. 66, by the Englishman, Cyril Scott; Ravel's "Sonatina" and a tone picture, "Oiseaux Tristes," the Spanish Albeniz's "Almeria" and Erich Korngold's "Fairy Pictures" made up the rest of the bill, which was lengthened by several encores, only one of them—Cyril Scott's "Danse Nègre"—being recognizable to those not yet received into the faith.

It is late in the day to comment on this queer young individual's performance of such music. He has created, as it were, a technique of his own and plays what he undertakes with such sincerity and such force of personal conviction as to compel the interest and, in a manner, the admiration of even those whom he moves to what is at times an almost unseemly levity. And as piano playing in the accepted sense his renderings of the Scott Sonata, the Albeniz composition and the Ravel Sonatina commend themselves by some very appealing elements.

The present is no time for a fresh discourse on worth of his works as such. Several hearings of them leave the writer as unconvinced as the first. What Mr. Ornstein has attempted seems childish and rudely primitive—a gross reversion instead of an advancement to a higher, clearer state of consciousness. It is not that the ear has difficulty in adapting itself to the fiendish sounds that Mr. Ornstein proudly calls "my idiom," but that the motivating forces behind this idiom are antipathetic.

Vannin's pieces, though clearer in outline and less encumbered with lumps of dissonance than those bearing the name of Ornstein, are very close to them in spirit. "The Night" must have been a long and uncomfortable one indeed. "The Waltzers," at least, danced in recognizable three-four measure. Scott's Sonata is long, fearfully long, and despite some arresting harmonies and effects is very tiresome. Scott is said to live constantly amid the fumes of incense, and the mysterious glow of dimmed colored lights. This music bespeaks its origin. What Scott, like all futurists, requires, is the tonic of bracing air and a bath of sunshine. H. F. P.

Diaghileff Forces to Give "Firebird" in Paris Fête

A cable dispatch to John Brown, business comptroller of the Metropolitan Opera Company, states that Serge de Diaghileff's Ballet Russe will give a performance of "L'Oiseau de Feu" (The Firebird) at a Red Cross Fete to be given at the Paris Opera on Dec. 18, under the patronage of King George, Queen Mary, Queen Mother Alexandra and President

Poincaré for the benefit of British soldiers wounded in France and the Balkans. Igor Stravinsky, the composer of the ballet will conduct the orchestra, and Nijinsky, Karsavina and the remainder of the troupe will come from Lausanne, Switzerland, to participate in the event. After the performance, the ballet troupe will leave for America and commence a two weeks' engagement at the Century Theater on Jan. 17. "The Firebird" will be included in the repertoire here.

## CHAMBER MUSIC HOLDS SWAY IN SAN FRANCISCO

New Trio Organized—Second Concert of Innisfail Quartet and Program of Musical Antiques

SAN FRANCISCO, CAL., Nov. 24.—Tina Lerner appeared with the Exposition Orchestra, Max Bendix conducting, in Festival Hall, last Sunday afternoon. Miss Lerner played exquisitely. The program:

Overture "Sakuntala," Goldmark; Concerto, No. 2, Chopin; Minuet, Boizoni; Waltz from Serenade No. 2, Volkmann; Concerto, A Minor Op. 16, Grieg.

## Second Innisfail Concert

The Innisfail String Quartet made a success in its second concert, given last night in Sorsos Hall, though the patronage should have been better. Beethoven's Quartet in E Flat Major, Op. 74, Borodin's Quartet No. 2, in D Major, and Debussy's Quartet, Op. 10, were the program numbers. Nikolai Sokoloff is the Innisfail first violin. Associated with him are Rudolph Ringwall, second violin; Nathan Firestone, viola, and May Mukle, the 'cellist.

There is a strong tendency toward chamber music this season, and San Francisco has a number of excellent organizations—more than the public seems ready to support.

Last Thursday evening's program of old-time music was made delightful to a good-sized audience in the St. Francis by Uda Waldrop at the harpsichord, Emilio Puyans, flutist, and Horace Britt and Victor de Gomez, 'cellists. Details of the unusual program have already been given.

## New Trio Organized

Our newest organization is a trio consisting of Jane Ralphs-Bessette, piano; Herman Martonne, violin, and Herbert Riley, 'cello. The introductory concert is announced for Monday evening, with the Brahms Trio in B Major, Op. 8, Smetana's Trio in G Minor, Op. 15, and solo groups by Mr. Martonne and Mr. Riley as the program.

Helen Petre, soprano; Frank Carroll Giffen, tenor, and Kajetan Attl harpist, gave a concert in the St. Francis Hotel last Monday evening, assisted by Gyula Ormay, pianist, and Herbert Riley, 'cellist.

Mrs. Clarence Eddy sang two groups of songs at the Wednesday meeting of the Pacific Musical Society, Mr. Eddy playing her accompaniments. There were piano numbers by Ashley Pettis, Marguerite Frances Copeman and Mabel Hughes, and Chadwick's Quintet in E Flat Major was played by Mary Pasmore and Mrs. William Poyner, violins; Ethel Austin, viola; Dorothy Pasmore, 'cello, and Ashley Pettis, piano.

THOMAS NUNAN.

Miss Jennings and Miss Lee Applauded in "Romantic" Recital

The second in a course of lectures on the allied arts at the New York Institute of Music was given recently by Pauline Jennings, pianist, and Cordelia Lee, violinist. Their subject was "The Romantic Movement in Music." Both artists were cordially applauded by a good-sized gathering. The first lecture in this series was given by Dr. Fred Hovey Allen, art critic and author, whose subject was "Art a Message and Beauty Its Messenger." Last week Miss Jennings began a course of three lecture-recitals on "The Orchestra." Her first offering, on Dec. 13, was concerned with "The Strings." She was assisted by Sidney Stein, violinist, and Elsie Mayer, pianist. These lectures are given on successive Friday evenings.

## York Vocal Teacher Weds

YORK, PA., Dec. 3.—Camilla J. Stieg, one of York's most prominent musicians, and Dr. William H. Treible, a member of the medical staff of the York Hospital, were married on Saturday, Nov. 20, in New York City by the Rev. Dr. Schoenfeld. Miss Stieg is a vocal teacher, having been at one time an instructor in the York public schools.

G. A. Q.

## MR. COPELAND PLAYS MacDOWELL WELL

Famous Debussy Interpreter Also Proves Worthy Champion of American Master

George Copeland gave a second recital in Æolian Hall last Monday afternoon. Artists who can beard the New York public with impunity twice in ten days are wonders in their generation and few and far between are the ones courageous enough to subject themselves to the test. Yet the Boston pianist's audience was, if anything, larger than the week before, and its cordiality not a whit less emphatic.

Beyond a doubt this man has grown greatly in his art in the course of a year or two. As we remarked last week, his star is brightest in Debussy. But the expansion of his powers is seen in his performance of works of a different caliber—music such as the pieces of Bach, Scarlatti, Mozart, MacDowell, Rachmaninoff played on this occasion. And if he continues to grow in this fashion his position among American pianists will not be attributable solely to French specialties.

His program on Monday offered the following:

Andante from the "Italian Concerto," Bach; "Pastorale," "Capriccio," "Sonata I," Scarlatti; "Fantasia," Mozart "Valse," "Nocturne," Chopin; First Movement, "Sonata Tragica," MacDowell; Berceuse, Stravinsky; Prelude, Rachmaninow; "Les Fées sont d'exquises danseuses," "La Cathédrale engloutie" and "Minstrels," Debussy; Gymnopedie, No. III, Erik Satie; Spanish Dances: "Evocation," Grovlez; "Deux Valses poetique" and "Danse espagnole," Granados.

Beautifully as Mr. Copeland played the Scarlatti and Mozart pieces one would willingly have renounced them and the Chopin numbers for the whole of MacDowell's superb "Tragica"; and judging by the first movement the pianist would have furnished a memorable rendering. The public has so little chance to hear the greatest piano compositions of the American master that it seizes eagerly upon every straw of opportunity to enjoy them. Let it be hoped that Mr. Copeland's next recital will be signalized by an equally virile presentation of the whole "Tragica," or—better still—the incomparable "Keltic."

Stravinsky's "Berceuse"—an indeterminate, heart-broken chromatic melody on a rocking bass—had a significance far different from the comical futuristic pieces for quartet that convulsed concert-goers a week earlier; and pianists might profitably investigate the two unfamiliar Rachmaninow preludes that figured in last Monday's proceedings. They afford a pleasant change from the much belabored G Minor and C Sharp Minor. Erik Satie (he of the "Sea Cucumbers") in the third "Gymnopedie" (whatever such a thing may be!) produced only a conventional little slow waltz.

Of course the Debussy was unforgettable. And Mr. Copeland's elegance and contagious rhythm made even the trivial waltzes of Granados seem worth while. H. F. P.

## KNEISELS START YALE SERIES

Quartet Delights New Haven Hearers—Boston Quartet's Concert

NEW HAVEN, Dec. 2.—The Kneisel Quartet inaugurated its twenty-ninth season of its concerts at Yale in Lampson Lyceum last evening, and demonstrated once more why this quartet has gained such an enviable reputation. To quartets of Haydn, the Romanze and Intermezzo from the Quartet in G Minor, Op. 27, Grieg, and the intensely interesting Ravel Quartet in F Major, the latter work extremely well played, Mr. Kneisel and his associates did full justice. Especially pleasing was the Grieg number. An audience representative of the University enjoyed the quartet's delightful playing.

The Schubert Quartet of Boston gave an enjoyable concert in College Street Hall last evening before a small, yet enthusiastic audience. A. T.

In Brooklyn the Kneisel Quartet will give a series of three concerts this season under the auspices of the Institute of Arts and Sciences. The opening concert will take place on Thursday evening, Dec. 9, at the Brooklyn Academy of Music.



## IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

In a recent recital by four members of Mrs. A. M. Virgil's "Class in Public Performance," Lucille Oliver opened the program with the familiar "Preamble," by Bach. The "Romanza Passionato" by Mrs. A. M. Virgil gave immediate contrast. Miss Oliver's second group contained a characteristic "Caprice," by Mrs. Virgil, and also Leschetizky's arrangement of the "Sextet" from "Lucia," transcribed for the left hand alone, in which she surmounted all technical difficulties and obtained effective and dramatic results. Ethel Leese revealed a finished, individual style, based on a firm grasp of technique in Debussy's "Arabesque." Her second number, an "Etude," by Chopin, was played with beauty of tone and rich color. Her presentation of MacDowell's "Eagle" showed broad and well balanced training. Emma Lipp displayed singing tone in the Liszt "Liebestraume," contrasted vividly with the brilliant Chopin "Black Key Etude." After a fine performance of MacDowell's "Polonaise," she gave as an encore, "An Old Love Story," by Mrs. A. M. Virgil. Marion Blair disclosed security of technique and sincerity in her interpretations. The velocity and lightness of her runs were especially effective. Her last group included Nevin's "Rosary" and MacDowell's Concert Etude, both of which she played very creditably. Her encore, entitled "Ghosts," was a descriptive piece in rondo form.

Linnie Love and Lorna Lea, soprano and contralto respectively, were the principal entertainers at the ninth annual social gathering and dinner-dance of the Printers' League of America given in the winter garden of the McAlpin Hotel on the evening of Dec. 2. During the dinner the Misses Love and Lea sang three duets, also at the close of the dinner they sang the duet from "Madama Butterfly" and "Martha," besides three encores, scoring a marked success. Miss Lea accompanied herself at the piano. Misses Love and Lea were immediately engaged to sing at three more affairs in the near future. Both are pupils of the Ziegler Institute.

The next operatic performance by the Ziegler opera department will be given Dec. 29 at Chickering Hall, New York. The opera will be given in costume, with scenery and acting. Josef Pasternack, the prominent opera coach, will conduct.

Among the recent activities of the students of Sergei Klubansky, the New York voice teacher, Lalla Bright Cannon has been engaged as soloist for the Central Christian Church and for a Sunday concert at the Vanderbilt Hotel; Mildred W. Shaw has secured the position of soloist at the Second Presbyterian Church in Paterson, N. J.; Marie Louise Wagner is engaged for three concerts at Chickering Hall, New York; Jean Vincent Cooper is to give a concert at the Plaza Hotel, New York; Genevieve Zielinska is engaged for Trinity Church, New York, besides concerts at the Franco-American Society and the Evander High School, New York; Jack Sears is substitute at the Madison Avenue Presbyterian Church, New York, and Emerson Williams at the Washington Heights Methodist Episcopal Church.

On Friday evening, Nov. 26, Mr. and Mrs. Hallett Gilbert were the guests of honor at the Warford School of Music, when a program of Gilbert songs was given by several of Mr. Warford's students.

George Struble sang "Song of the Canoe," "Youth" and "Singing of You," disclosing a tenor voice of good quality. The last song was especially well received.

Minnie Lamberts, soprano, sang charmingly. Her numbers included "Love's Star," "Little Red Ribbon," "To Her" and "Two Roses."

Arthur Campbell's tenor voice was heard to good advantage in a "Spanish Serenade" and "A Rose and a Dream." "My Lady's Mirror," sung by Warren Morgan, baritone, was one of the finest numbers of the evening, while "In Reverie" and "The Night Hath a Thousand Eyes" were also well delivered.

Edna Wolverton's artistic numbers included "Spring Serenade," "Evening Song," "Ah, Love, But a Day," and "Moonlight, Starlight," waltz song, all of which were delightfully given.

Mrs. Gilberté pleased everyone with

### THREE MONTCLAIR EVENTS

Third People's Concert—Mr. Gregory's Début—Woman's Club Musicale

MONTCLAIR, N. J., Nov. 30.—Last evening, at the New High School, the third of the series of the People's Free Concerts was given. Unbounded enjoyment was derived from the excellent work of the artists participating: Mrs. Margaret Amour Harvey, contralto, who sang finely four numbers and several encores; Charles Bowes, a sonorous basso, whose interpretation of three songs compelled deserved applause; Mrs. Mildred Fishburn, dramatic reader, and Sylvia Miller, interpretative dancer. The accompanists, Dorothy Cordley, Grace Bowden and Edith Albinson deserve special mention for their work.

Julian Gregory, composer of Verona, gave a piano recital of his own compositions before an interested audience lately at Hillside House. It was Mr. Gregory's début as a composer-pianist, and he was very well received. Before playing his works, the composer made a few pertinent remarks regarding them. Mr. Gregory is practically a self-educated musician. His compositions have a certain charm that seems characteristic.

Hillside Auditorium was well filled to-night at a concert given by the Woman's Club of Upper Montclair, in which Mme. Mary Hissem de Moss, soprano, and Alwyn Schroeder, cellist, assisted. Each performed eight numbers. Mme. de Moss, who is residing temporarily in this vicinity, was in excellent voice and responded graciously to hearty encores. Her voice is a lyric soprano of rich, round quality, capable of dramatic power and possessing a delightfully even scale. Mr. Schroeder charmed his audience with the depth and richness of his tone and his positive mastery of his instrument. Hardly less important was the excellent work of Manal Rehbein, who furnished the accompaniments. W. F. U.

Tenor Secures Judgment From Operatic Company

S. Zanco de Primo, one of the leading tenors of the Boston Grand Opera Company this season, was given a judgment of \$600 and costs last week in the Municipal Court on West Fifty-fourth Street, New York, against the Pavlowa Ballet and the Boston Opera Co., Inc. Mr. de Primo sued the company for salary which he claimed had not been paid him.

New Basso, Edward Bromberg, Heard at Rumford Hall

Rumford Hall was well filled at the New York début of Edward Bromberg, basso, on Dec. 2. In a program of songs in Italian, German and English, with

her clever monologue, "Vocal Methods," having to respond to an encore. Mr. Warford and Mr. Gilberté played the accompaniments.

C. Judson House, the tenor, a Miller vocal art-science pupil of Adelaide Gescheidt, scored a complete success at his recent appearance in recital at the Skidmore School of Arts, Saratoga Springs, N. Y. Mr. House, who is but twenty-one years old, was heard in numbers by Giordani, Pergolesi, Wolf-Ferrari, Spross, Horsman, MacFadyen, Cadman, Nevin, Huhn, Sinding and Aix. He was given an ovation and called upon for extras. Appearing also was Van Vechten Rogers, harpist.

Mme. Mina Kaufman, the noted vocal instructor of Carnegie Hall, who is making a specialty of voice teaching according to the principles laid down by the famous Lilli Lehmann, is receiving congratulations over the success of Betty Burke, the coloratura soprano, who has been studying with her for some time past. Miss Burke won a notable success lately in Waterbury, Conn., where she sang a program of songs by Charles Wakefield Cadman, H. Wood, R. L. Cot-

folk-songs and modern examples from Russia. Mr. Bromberg revealed a voice of good quality, which he handles with discretion. His singing, especially of the Russian songs, which were heard in the original tongue, was invested with warmth and sincerity. The audience applauded generously. The accompaniments were played satisfactorily by John Cushing.

### MR. SCHROEDER'S RECEPTION

Boston Teacher Entertains in Honor of Mme. Hudson-Alexander

BOSTON, Nov. 30.—Theodore A. Schroeder, the well known vocal coach and teacher of this city, gave a reception in his studio last Saturday afternoon with Caroline Hudson-Alexander, the New York soprano, as guest of honor. During the reception Mr. Schroeder's studio was thronged with musical and society people of this city. Mme. Hudson-Alexander was assisted in receiving by the following:

Mme. Jean Paul Selinger, Mrs. Curt Freshel, Mrs. Walter Copeland Bryant, Lotta Crabtree, Mrs. John A. Barbour, Mrs. Francis Edgar Stanley, Mrs. Charles H. Bond, Mrs. Fred L. Milliken, Mme. Edith Noyes Greene, Mrs. Charles Wadsworth Parker, Jr.

In the large assemblage the following were some of the well known Boston musicians present:

Mme. Lida Bottero, Lillia Snelling, Guy Maier, Mr. and Mrs. L. H. Mudgett, Harriet Sterling Hemenway, Bertha Cushing Child, Miss Love Hewins, Katherine Kemp-Stillings, Jose Shaun, Joseph Ecker, Mary Tracy, John Orth, V. H. Strickland, Edna Stoessel, Mrs. Clough-Leigher, Lee Pattison, Clayton D. Gilbert, Pauline Hammond Clark, May Shepard Hayward, Jessie Davis, Carolyn King Hunt, Mme. Augusto Rotoli, Bertha Barnes, Gertrude Holt and Louise Massey.

W. H. L.

Tregina Pupil Plays Cadman Sonata in Washington Recital

WASHINGTON, D. C., Dec. 6.—Mr. A. Tregina presented his pupil, the pianist, Ethel Neff, in recital at his studio last night, in a varied program which included works by Scriabine, Debussy, Cyril Scott and the new Sonata by our own Charles Wakefield Cadman. This was the first time the latter composition had been heard in Washington and its mild beauties were nobly brought out by this young pianist whose fine technique and emotional qualities made this premiere offering of a great work peculiarly gratifying to a select audience of distinguished musicians. Miss Neff was ably assisted by Earl Wagner, a most promising violinist, who played several numbers by Dvorak and Kreisler. The program ended with the Beethoven "Kreutzer Sonata," and Miss Neff and Mr. Wagner played this long and exacting work from memory.

tenet, Ethelbert Nevin, Hallett Gilberté and the "Elizabeth's Prayer" of Wagner and "Voci de Primavera" of Johann Strauss.

Pupils of the Ziegler Institute of Normal Singing gave their first recital this season at Chickering Hall, New York, on Dec. 1. The program was carefully arranged and in every instance well executed by Dorothy Wolfe, soprano; Ella Palow, mezzo-soprano; Elfrieda Hanson, coloratura soprano; Mrs. Homer Brookins, soprano; Claire Gillespie, lyric soprano, and a chorus composed of the Misses Hansen, Williams, Gallagher, McGuire, Primrose, Palow, Wolfe, Greenwood, Koven, Stolpe and McMillen.

Among the recent announcements from the Russell Studios, Carnegie Hall and Newark, is the engagement of Alma Flint, soprano, as soprano soloist by the Whittlesy Avenue Presbyterian Church, Orange, N. J. Recently five of the Russell Studio vocal students have been placed in choirs in the metropolitan district. Mrs. Jessie Marshall, soprano, has been engaged to sing at special memorial services of the Elks, Rahway, N. J., Dec. 5.

### SEYMOUR BULKLEY'S RECITAL

Young Tenor Shows Refined Style in His New York Début

A new tenor, Seymour Bulkley, appeared in recital on Dec. 2 at Aeolian Hall, offering a program of classics in Italian, French and English, modern French songs, the "Cielo e Mar" aria from "Gioconda" and a group by Strauss, Schumann, Schubert and Coleridge-Taylor. Mr. Bulkley's voice is of light quality. He handles it with a good deal of refinement, and with a certain discretion, giving due recognition to his own limitations. This tenor's interpretations are often very pleasing; usually they are polished specimens. Despite the fact that his voice is restricted in range and power Mr. Bulkley sang praiseworthy Caldara's "Sebben Crudele," Lully's "Bois Epais," Gilliers' "Le Joli Moulin" (a singularly happy interpretation) and "My Love's an Arbutus," arranged by Sir Villiers Stanford.

Two songs by Hahn opened the modern French group. These were followed by Duparc's "Chanson Triste," Messager's "Chanson de Fortunio" and Bemberg's "Aime Moi." The French tongue possesses at once advantages and disadvantages for a singer of Mr. Bulkley's type. It tends to make the voice sound more diminutive, but, at the same time, lends itself graciously to his suave style. The Messager song scored instantaneously, being redemanded.

"Cielo e Mar" pleased also, although it was hardly a distinguished conception of the famous aria. Schumann's "Ich wand're nicht" was a rather felicitous effort, as regards both diction and style. Schubert's "Who Is Sylvia," sung in English, was really very enjoyable. Lina O'Brien strove sincerely to bring her accompaniments to a plane of excellence. The fair-sized audience applauded lavishly and was appeased at the end with several encores. B. R.

Caruso to Make Former Paterson Policeman His First Pupil

Edward J. McNamara, at one time a member of the Paterson (N. J.) police force, whose baritone voice so pleased Mme. Schumann-Heink three years ago that she took him under her instruction, has now made another important step in his musical career by attracting the favorable attention of Enrico Caruso. Caruso said last Monday night that he had offered to teach the former policeman, who would thus have the distinction of becoming his first pupil. Mr. McNamara has made two concert tours with Mme. Schumann-Heink.

### ARIADNE HOLMES EDWARDS

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Gustav Holländer

Dispatches of Dec. 6 from Berlin to New York newspapers announced the death of Gustav Holländer, the famous violinist, teacher and composer.

Gustav Holländer was born in Leobschütz, Upper Silesia, Feb. 15, 1855. He was taught the violin by his father, a physician, and appeared in public as a boy prodigy. From 1867 to 1869, he studied with David at Leipzig and was for five years a pupil of Joachim in Berlin. In 1875 he became principal violin teacher at Kullak's Academy and was appointed Royal Chamber Musician. After touring Austria successfully with Carlotta Patti, he gave a series of subscription concerts in Berlin, from 1878 to 1881, and in 1881 became leader of

the Gürzenich orchestral concerts and teacher at the Cologne Conservatorium. He became leader of the Cologne String Quartet, which made frequent tours in addition to its local concerts. In 1884, he conducted the Stadttheater Orchestra, and in 1894 led the Professorien Streichquartet and received the appointment of director of the Stern Conservatory in Berlin. In 1896 he became concertmaster of a new orchestra in Hamburg. He made a number of tours through Germany, Holland and Belgium. Besides his work as violinist, Holländer composed for violin and piano to a considerable extent and also made violin arrangements. He wrote a small violin concerto for pupils. A younger brother, Victor Holländer, has also been prominent as teacher and composer.

## Prof. Charles M. Schmidt

PHILADELPHIA, Nov. 22.—Prof. Charles M. Schmidt, one of the best known musicians in the city, died yesterday at his home, 115 South Thirty-third Street, at the age of seventy-three years. Professor Schmidt was born in or near New York City Jan. 10, 1842. He was one of the foremost 'cellists in the country and at twenty-five years of age became the leader of the famous old Germanic Orchestra, with which he was connected

for more than thirty years. He was concertmaster for the Theodore Thomas Orchestra for many years and also for some time conductor of the orchestra of the Union League. He was director of music at the Drexel College and a teacher of the 'cello at McComb's Conservatory. Professor Schmidt was also connected with the Philadelphia Orchestra for a number of years. Among the organizations to which he belonged are the Musical Fund Association, the Philadelphia Musical Association and the Academy of the Fine Arts.

## Lena Luckstone Myers

Lena Luckstone Myers, a sister of Isidore Luckstone, the well-known New York vocal instructor, accompanist and composer, died in New York last week in her fifty-seventh year. Mrs. Myers was a musician of rare ability, having exhibited pronounced gifts at an early age. In Baltimore, where the family lived, she was known as a remarkable pianist as a child. She studied with Mme. Volk-Auerbach. On coming to New York she studied voice under some of the best Italian teachers of those days and developed a fine contralto. She made appearances with the Seidl and Damrosch orchestras and with Gilmore's Band and acquired a reputation as a prominent concert and church singer. She also gave vocal instruction in New York.

## August Bungert

BERLIN, Nov. 4.—August Bungert, the German composer, died at the age of sixty-nine in Leutesdorf on the Rhine. Born in Muelheim on the Ruhr, March 14, 1846, Bungert received his first musical education at the Cologne Conservatory and later went to Paris for study. In 1869 he was made Musikdirector in Kreuznach a.d. Nahe, but resigned from this position after a short period for the purpose of devoting himself to composition. Bungert has been active in almost every sphere of musical art, having composed several operas for which he wrote the librettos himself. A number of years ago, his operatic adaptation of Homer's "Odyssey" attracted considerable attention. But he obtained a really lasting success only with his songs, which gained him universal popularity. O. P. J.

## Anton Hegner

Anton Hegner, noted as a 'cellist, died in New York, Dec. 4, in the Polyclinic Hospital. He was born in Copenhagen, Denmark, fifty-four years ago, and played with success at the age of fourteen. After receiving his musical education at the Copenhagen Conservatory he came to this country and made his first appearance here with Walter Damrosch at Carnegie Hall. He toured with Adeline Patti on her last visit to this country. Mr. Hegner had played before Queen Alexandra at Buckingham Palace and King Christian of Denmark. Both conferred honors on him. For the last three years Mr. Hegner had been a teacher of music. He was the composer of four quartets and two concertos for the 'cello.

## Prof. Gustave A. Patz

Prof. Gustave A. Patz, former band-

master and member of the Boston Symphony Orchestra when it was founded by Henry L. Higginson, died on Nov. 30 of a complication of diseases at the home of his daughter, Mrs. Emil Bohn, No. 36 Bay Twentieth Street, Bath Beach, L. I. He was eighty-two years old and had been retired for the last five years. Born in Germany, Professor Patz came to this country when a boy. He went to Hartford, Conn., with his parents, and soon joined the then famous Colt's Armory Band. Subsequently he was a cornet soloist with this organization and eventually became its leader. Just before the beginning of the Civil War he joined the band led by Patrick S. Gilmore, and played with that organization through the war. Ultimately he became a member of Doring's Band of Troy, N. Y., and later of Arbuckle's Band of Worcester, Mass. From there he went to Boston to join the Germania Band, and when Henry L. Higginson founded the Boston Orchestra Professor Patz was chosen one of its members. He left it after several seasons to take the leadership of the Fitchburg (Mass.) Band, continuing as conductor of that organization until his retirement. The Fitchburg Band, of twenty-four members, provided the music at Professor Patz's funeral.

## Julius Schultz

WASHINGTON, D. C., Dec. 3.—Washington and the United States Marine Band were to-day robbed of a veteran musician of marked ability in the death of Julius Schultz, violinist. A native of Berlin, Professor Schultz had been a resident of this country for forty years and a member of the Marine Band since the days of John Philip Sousa as the director of that organization. He was a teacher of violin here. The musician died with his beloved instrument in his hands, having been playing favorite selections just before his death. He was seventy years old. W. H.

## Newell L. Wilbur

PROVIDENCE, Dec. 1.—Newell L. Wilbur, organist and choirmaster of Trinity Episcopal Church, Pawtuxet, died last Friday after an operation. Mr. Wilbur, who was aged sixty-four, had a studio here. He was a member of the National Association of Organists and an associate of the American Guild of Organists. Mr. Wilbur was musical director of several lodges. G. F. H.

## Christine Batelle

LOS ANGELES, Nov. 30.—Christine Batelle, one of the colony of musicians in the Blanchard Building, died suddenly last week. She was a former pupil of Jonás and had been teaching here for six years. She has done excellent work in public appearances in Los Angeles and vicinity and was reputed to be an unusually able instructor. W. F. G.

## Andrew Lamberti

Andrew Lamberti, a musician, of 20 Union Avenue, West Brighton, Richmond Borough, fell dead of heart disease on Dec. 2. He was fifty years old.

# LAMBERT MURPHY

Tenor

Formerly of Metropolitan Opera Company



A Tribute from The Kansas City Star, Nov. 10, 1915]

THE MURPHY-SPENCER RECITAL.  
Tenor and Pianist Pleased a Capacity Audience at the Shubert.

The return of Mr. Lambert Murphy has been awaited with much interest ever since his first Kansas City appearance with the symphony orchestra. Many who heard him then put him down as a tenor who would soon have few rivals in the American field. To-day it may be seriously asked if he has any. In recital at the Shubert Theater yesterday afternoon he revealed a vocal superiority to which there are not half a dozen claimants in the country. It is a beautiful, touching, yet resonant lyric tenor in the throat of a musician. In his three groups he gave many instances of this rare combination. His choice of songs hinted at it and his performance of the unusual and the usual was alike distinguished.

The program opened with the Madrigal of the Renaissance by Florida and one of the most interesting and most beautifully sung groups heard here in many seasons—Debussy's "Air Joyeux," "Les Cygnes Noires Noirs" by Gaston Paulin, and Cadman's "Call Me No More."

After such unusually generous musical treat as the Florida, Debussy and Paulin numbers there could be no refusal to the invitation to sit back and allow the play on heartstrings of such tenderness—made, indeed, touchingly true—as "Songs of Araby" and "When the Roses Bloom." It is a long time since any audience here has been so much affected by a song as it was by the latter. Mr. Murphy sang it with almost ascetic simplicity as compared with the average concert performance. Less the sentiment of the words than the sheer purity and tenderness of tone, dimmed many eyes. Even on Tenth Street, after three more numbers, some of the most carefully kept faces showed signs of emotion. It was really an extraordinary tribute to a singer who does not set out to seek any such obvious tribute to his power over our emotions.

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Mme. Bottero, dramatic soprano, is to sing a program of Russian songs before the Morning Musical Club of Brookline, Mass., on Dec. 17.

Harold Land, baritone and teacher, will give several informal musicales this winter at his residence-studio, "Green Gables," Yonkers-on-Hudson, N. Y.

Helen Fisherick, a graduate of Oberlin Conservatory of Music, has accepted a position as supervisor of music in the Glens Mills schools near Philadelphia.

Emmy Destinn has rented for a term of years the five-story residence at 94 Riverside Drive, between Eighty-first and Eighty-second Streets, New York.

Mary Stewart Reid, director of music of the Lucia Gale Barber School of Rhythm, Washington, D. C., opened her series of lecture-recitals on the operas on Dec. 2 with "Lucia."

Participating in the last meeting of the Suffield (Conn.) Musical Club, held in the home of Francis Seymour on Dec. 1, were Margaret Hatheway, Harold Hastings and Edna Pomeroy.

The "Composer's Reading," which was to be given by John Powell, the distinguished pianist, at the MacDowell Club, New York, on Dec. 14, has been postponed until January.

Edgell Adams was heard in a piano recital at Birmingham, Ala., recently. Seven preludes by Chopin were given, together with compositions by Bach, Rachmaninoff, Schumann and Haydn.

The choir of the First Baptist Church, Clarksburg, W. Va., presented a pleasing program on Nov. 29. Credit is due Hazel Boardman, the organist, and Cora Smith, the director, for the concert's success.

Lillian Clouse Colton presented her pupil, Virginia Richards Ovit, in piano recital recently at her studio, Toledo, Ohio. Miss Colton was assisted by George B. Becker, tenor. Both were well received.

Charles N. Bickford, violinist; Charles F. McCarthy, pianist, and J. J. Walsh, Jr., tenor, gave a recital in the high school of Greenfield, Mass. on Dec. 1. E. H. Hollister, Jr., accompanied Mr. Walsh.

Rosalie Miller, who is both violinist and singer, gave a recital, Nov. 25, at the home of Prof. and Mrs. Henry W. Farnam in New Haven, Conn., her program displaying her ability in both capacities.

Alice Christine Heaphy, pianist, played in the second concert of the Community Series in Worcester, Mass. Cliff Perry, baritone, was soloist at a recent Sunday night concert on the mezzanine at the Bancroft Hotel.

Flavien F. Vanderveken of Scranton, Pa., gave a violin recital on Saturday evening, Dec. 4. Assisting Professor Vanderveken were Carmen Vanderveken, pianist, and Emma Stiles, a twelve-year-old student of piano.

The eleventh organ recital of Houghton (Mich.) Trinity Church was given Dec. 2 by Paul Alen Beymer, organist. Compositions by Guilmant, Dubois, Handel, Wagner, Schubert, Verdi and Tchaikowsky were played.

The first of a series of organ recitals was given recently by T. Frederick H. Candlyn, on the new Brady Memorial organ in St. Paul's Episcopal Church, Albany, N. Y. Mrs. James A. Downs, mezzo-soprano, assisted Mr. Candlyn.

Edward Blumenberg, organist and choir director of St. John's Evangelical Protestant Church, Wheeling, W. Va., was presented with a token of apprecia-

tion recently by the congregation, to commemorate his twenty years' service.

The Rescue Glee Club has been organized in Middletown, Pa. The members of the club are Clarence Weirich, James Arnold, Martin Crull, James Myers, John and Harry Schaeffer, Harry Paulis and Daniel Lines, with J. Nelson Weirich, pianist.

An enjoyable recital was given by Dalton Baker, baritone, on Dec. 2, in the Conservatory of Music Hall, Toronto, Can. The program was varied, and included "Summer Night," composed by Healey Willan, organist of St. Paul's Church of that city.

Heinrich Gebhard, pianist, of Boston, placed on the program of his joint recital with Harriet Sterling Hemenway, contralto, on Dec. 9, in Jordan Hall, Boston, two numbers of his own composition entitled "En Valsant" and "Romance Elegiaque."

A musical entertainment was given in Trinity Lutheran Church, York, Pa., in which Florence Spatz, soprano soloist of St. Paul's Lutheran Church, and Allen Bond, cellist, assisted. Piano students of Mary Thomas gave a recital recently at her home.

The Fidelio Grand Opera Company gave a concert in the Altoona (Pa.) High School Auditorium Tuesday evening, Nov. 30. The concert was very much enjoyed by a large audience, as the program was of the highest order and each artist did splendid work.

Under the direction of R. A. H. Clark the cantata, "King Arthur," was sung by the Stratford (Conn.) High School Chorus in Red Men's Hall on Dec. 2. The soloists were Mrs. Ethel P. Hubbell, soprano; Sydney Colborne, tenor, and Joseph Weiler, basso. Miss M. Louis Dufour was at the piano.

At a recent meeting of the Chaminade Club, Providence, R. I., the program, under the direction of Edith Gyllenberg, a pupil of Helen Hopekirk, was devoted to Scandinavian composers. Violin, piano and vocal solos were given by club members and a paper on Scandinavian music read by Mrs. Gilbert Carpenter.

The Elm Park Choral Society, under the direction of John T. Watkins, sang the cantata, "The Holy City," on Nov. 29 at the Elm Park Church, Scranton, Pa., assisted by Helen Newitt Evans, soprano; Edith Morrow, alto; Daniel Jones, tenor, and Phillip Warren, basso. Harold Briggs presided at the organ, and Helen Bray at the piano.

Ezri Alfred Bertrand, tenor soloist at the First Presbyterian Church, Albany, N. Y., has resigned to accept a position as director of music at the Binghamton Conservatory of Music. Mr. Bertrand will also have classes at the Lady Jane Grey school and will sing in the First Congregation Church choir.

Alfred R. Willard, organist of St. Paul's P. E. Church, director of choir at the Madison Avenue Temple and founder and director of the Orpheus Club, has been appointed musical director of the glee club and choir at Goucher College, Baltimore. He has been made a member of the staff of instructors.

George Rasely, tenor, has been engaged by Professor Sleeper of Smith College, Northampton, Mass., to sing in a performance of the "Messiah" in Northampton on Dec. 19, when the student body of Smith College and Amherst will unite in the chorus, and members of the Boston Symphony Orchestra will provide the accompaniment.

The home of Mr. and Mrs. LeRoy Herron, Washington, D. C., was the scene of a recent piano recital in which Virginia and Audrey Herron, Violet and Bernice Johannesen, Claudia Read and

Henrietta Hollner were assisted by Taylor Nordlinger, violinist, and Marion Jacobs in a group of songs. Mrs. Dougal-Marcon read a paper on Leschetizky.

American and foreign compositions were presented at the recital given by voice pupils of Mabelle J. Graves at the First Baptist Church, Glens Falls, N. Y., Dec. 6. Tenors, sopranos, contraltos and baritones were heard in solos, duets, trio, quartet and chorus. Robert Jones, the Welsh tenor, gave groups of English, Latin, Welsh, French, German and Italian songs.

Of strong musical interest was the meeting of the music and drama committee of the Chiropean at the residence of Mrs. George Reichmann, 750 Putnam Avenue, Brooklyn, Nov. 30. Dorothy Brown, soprano; Sara Gadboldt, contralto, and Harriet Kerby, pianist, were heard in numbers by Woodman, Goetz, Griens, Nevin, Beethoven, Moszkowski and others.

Participating in a recital given by the Marcato Music Club of Clarksburg, Va., recently were Mrs. H. T. Wilson, Cora R. Smith, Ora Leatherman, Bessie Crummit, Blanche Crummit, Irene Knox, Milder Biddle, Bessie Byrd, Mrs. E. B. Jewett, Mr. Kember, Mrs. D. B. Carper, Mrs. F. B. Haymaker, Mrs. C. A. Willis, Mrs. J. B. Winfield, Florence Lynch and Bessie Boggess.

Leschetizky pupils in Seattle, Wash., who mourn the death of the master, include Mr. and Mrs. A. F. Venino, Marie Gashweiler, Ethel Gordon, Silvio Rise-gari and several others. Mr. Rise-gari was not only a pupil of Leschetizky but a personal friend of long acquaintance. Miss Gashweiler will give a memorial program in honor of the Polish musician in the near future.

The vested choir of forty voices of the Presbyterian Church, Piqua, Ohio, presented Gaul's "Ruth" on Nov. 28, under the direction of H. O. Ferguson. The soloists were Mrs. Jessie L. Funkhouser, Mrs. Grace Purdy Brandon and Vernon LeFevre. Mrs. Ferguson formerly had charge of choir work and public school music at Ashtabula, Ohio, and now holds a similar position in Piqua, Ohio.

Homer F. Robert, organist, assisted by Earl B. Grosh, baritone, and a male quartet, Mr. Grigg, Mr. Scull, Mr. Measig and Mr. Spangler, gave a most interesting recital recently at Franklin and Marshall College, Lancaster, Pa. Mr. Robert's numbers included the Bach Toccata and Fugue in D Minor, the Kinder "Grand Choeur in A," Fry-singer's Processional March in D and the Overture to "The Merry Wives of Windsor."

Among recent musical events at Rockford, Ill., were concerts by Leon Rice, tenor, assisted by Jenie Caesar-Rice, Nov. 26, at Court Street M. E. Church; by Benjamin Baker of New York, reader, and Mrs. R. G. W. Kinder, Vera Nalley, Dr. Kinder, Frederick Thompson and Blanche Ambuster, at Grace M. E. Church, Nov. 26; by Signor Salvi, harpist, Marguerite Austin, violinist, and Florence Hedstrum, soprano, Nov. 27, at Trinity Lutheran Church.

Mrs. Robert Brand, violinist; Miss Fulton, pianist, and a group of assisting soloists appeared in a recent recital at Scranton, Pa. A Beethoven group was given by Mrs. Brand and Miss Fulton. Two groups of Schubert numbers were given by Miss Wolfe, the Cavatina from Meyerbeer's "Robert the Devil" and the Weber "Ocean, Thou Mighty Monster" from "Oberon" was given by Miss Hankinson. Miss Vanderveken and Mr. Burnett appeared in Beethoven and Schubert groups.

The second informal musicale given Saturday, Nov. 27, by the Women's Philharmonic Society of New York, included the following numbers: Terzetto for Strings by Dvorak and "Two Phantasies," Mendelssohn, Miss Eddy and Miss Krauss; Miss Isabel Price, soprano, song group; Mrs. Lula Cannes, pianist, Scherzo by Chopin, "Spring Song," Raff, and the Barcarole in A Minor by Rubinstein. Josephine Bates was accompanist. Amy Fay is president of the Women's Philharmonic and Mme. Clementine Tetedeux Lusk chairman of entertainment.

A concert was given on Nov. 26 at Lehmann Hall, Baltimore, by the violin students of Adele Meade with the assistance of Mary Muller Fink, harpist,

and Elizabeth Duncan, soprano. Students who participated were Mark Krieger, Kroner Diggs, Macrus Meyers, Adolph Wild, Julia Thorman, William Krieger, Eleanor Erdman, Hermina Gareis, Robert A. Thoman, Orrie Erdman, Sylvia Benhoff, Mildred Smith, Alice Armstrong, Flora Thoman, Agnes Krieger, Dorothy Dean, Allison Long, Carroll Smith, Marie Furthmaier and Inez Bloss.

The Thursday Musical Club gave its first matinee musicale recently at the Mohawk Golf Club, Schenectady, N. Y. Mrs. James A. Van Voast gave an interpretative reading of Tennyson's poem, "The Lady of Shalott," with musical illustration by the club members, the solo parts being sung by Mrs. F. J. Goetz. An interesting feature was the first performance of two compositions by Mrs. A. H. Richardson, a member of the club, one a vocal solo and the other a quartet, sung by Bertha Oeser, Mrs. Pierre Simpkins, Mrs. A. W. Male and Mrs. Bush.

At the concert of the "Thursday Morning Musical Club" of Boston, on Dec. 2, in the music room of Mrs. Henry Fay's residence, 418 Beacon Street, that city, Martha Atwood-Baker, soprano, sang most artistically the Scene and Prayer, "Les Lettres" from Massenet's "Werther." Mrs. Baker also gave a German and English song group consisting of "Patsch in's Handchen," "Wiegenglied," "Butzemann," Taubert; "If There Were Dreams to Sell" and "April Rain," Crist. Others contributing to the program were Mrs. Anna Hawtreay, pianist, and Abbie Conley, contralto.

G. Waring Stebbins, the prominent Brooklyn organist; Per Nielsen, baritone; Mrs. Hazel Hatfield Sherwood, contralto; Carl H. Tollefsen, violinist, and Mme. Schnabel-Tollefsen, pianist, participated in a fine program at the Baptist Temple, Brooklyn, last week, the annual concert of the Men's Aid Society of the Norwegian Lutheran Deconesses Home. A notable number on the program was "Romance," written by Mr. Stebbins, which he dedicated to Mr. Tollefsen and Mme. Tollefsen, the latter performing it with excellent effect. The Norwegian Trinity Chorus, led by Gottfred Nilsen, was an appreciated factor.

At the last meeting of members of the musical department of the Century Club of Scranton, Pa., Mrs. E. C. Dean read a paper on Beethoven, Schubert, Weber, Meyerbeer and Rossini. Ione Harkinson sang in a way that won admiration. Ruth Wolfe presented four Schubert songs with unfailing charm and Mrs. Robert Brand and Ellen Fulton played Beethoven's Sonata No. 10 in D Minor in a finished manner. Miss Carmen, a graduate of the Royal Conservatory of Music in Belgium, was heard in the "Moonlight" Sonata by Beethoven, and the closing numbers were given by John Burnett, the Scranton baritone, accompanied by Frank J. Daniel, organist at St. Peter's Cathedral.

In the first faculty recital at the Phoenix, Ariz., School of Music, given Oct. 21, Mrs. Shirley Christy, director, introduced Franz Darvas, head of the piano department, in a program that included two Schumann compositions, the Chopin Sonata in B flat minor, Op. 35, and a Liszt group. At the second recital, on Oct. 26, Mrs. Cromwell Stacey, soprano, and Ivar Skougard, basso, were heard. Sarasato's aria from "The Magic Flute" was given by Mrs. Skougard, who also sang a Schubert group and songs by Sidney Homer and Pinsuti. Bimberg, Grieg and J. R. Thomas songs were given by Mrs. Stacey. The church scene from Gounod's "Faust" was sung, with chorus, organ and orchestra accompaniment. Daisy Notley and Celestine Phillips were accompanists.

Dean Horace Whitehouse, director of the chorus and orchestra of the Musical Arts Society of Topeka, Kan., which has been rehearsing Handel's "Messiah," announced last week that the performance would be given Dec. 9 instead of Dec. 15, as had been originally intended. The chorus numbers 250 voices. Two singers of wide reputation have been engaged for solo parts, Lucy Hartman of Chicago, alto, and Gustaf Holmquist of Chicago, bass. The officers of the Musical Arts Society are Scott Hopkins, president; W. J. V. Deacon, vice-president; Horace Whitehouse, conductor; Sherrill Smith, secretary; A. L. Van Antwerp, treasurer; H. J. Junck, librarian; Mrs. C. S. Glead, Mrs. J. V. Rowles, Jennie Blinn, W. W. Bowman, David Bowie, E. L. Copeland and O. E. Hunt, directors.



## ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

Aab, Edith.—Hartford, Conn., Jan. 16.  
 Alcock, Merle.—New York City, Dec. 17, 19; Kansas City, Jan. 4; New York, Jan. 18; Brooklyn, Jan. 29; Cleveland, Feb. 24.  
 Antosch, Albin.—New York, Dec. 18; Hazleton, Dec. 24; Ridgewood, Jan. 24.  
 Baker, Martha Atwood.—Hyde Park, Mass., Dec. 15; Malden, Mass., Feb. 7.  
 Bauer, Harold.—New York (Æolian Hall), Dec. 26.  
 Bensel, Caryl.—New York, Jan. 8.  
 Beebe, Carolyn.—New York (Æolian Hall), Dec. 17; Brooklyn, Jan. 21, 28, and Feb. 4.  
 Biggs, Richard Keyes.—Brooklyn (Boys' High School), Dec. 12.  
 Bispham, David.—Milledgeville, Ga., Dec. 11.  
 Bottero, Mme.—Boston, Dec. 17; New York, Jan. 2.  
 Bourstin, Arkady.—Newark, Dec. 14 (with N. Y. Philharmonic); Williamsport, Pa., Jan. 28.  
 Brenner, Orina E.—Craftsbury, Vt., Dec. 8; Richmond, Me., Dec. 17; Lowell, Vt., Dec. 18; Warren, Mass., Dec. 20.  
 Cadman, Charles Wakefield.—Denver, Col., Dec. 14.  
 Campbell, John.—Chicago (Apollo Club), Messiah, two performances, Dec. 23 and 27.  
 Casals, Pablo.—New York (Æolian Hall), Jan. 8.  
 Caslova, Marie.—New York (Æolian Hall), Dec. 15; New Bedford, Mass., Dec. 22.  
 Case, Anna.—New York City, Dec. 11; Poughkeepsie, N. Y., Dec. 12; Buffalo, Dec. 15; Dayton, Ohio, Dec. 17.  
 Clemens-Gabrilowitsch, Clara.—New York (Æolian Hall), Dec. 20.  
 Cole, Ethel Cave.—Boston, Dec. 15 (with Schroeder Trio); Brooklyn, N. Y. (Institute), Jan. 3.  
 Coman, Kathleen.—Milledgeville, Ga., Dec. 11.  
 Connell, Horatio.—Yale University, Dec. 13; Harvard University, Dec. 16.  
 Cox, Calvin.—Springfield, S. D., Dec. 10; Yankton, S. D., Dec. 14; Madison, Wis., Dec. 16.  
 Craft, Marcella.—Dubuque, Ia., Jan. 1.  
 Czerwonky, Richard.—St. Paul, Dec. 16; Minneapolis, Dec. 17.  
 Dadmun, Royal.—Erie, Pa., Dec. 10.  
 Dale, Esther.—Northampton, Mass. (Messiah at Smith College), Dec. 19; Springfield, Mass., Jan. 4.  
 De Moss, Mary Hissem.—Roseville, N. J., Dec. 19.  
 De Sadler, Willy.—New York (Æolian Hall), Dec. 14.  
 Dilling, Mildred.—New York (Astor), Dec. 17; New York, Dec. 18.  
 Dufau, Jenny.—New York City (Æolian Hall), Dec. 10; Detroit, Mich., Dec. 14; Chicago, Ill., Dec. 16, 26.  
 Dunlap, Marguerite.—New York, Dec. 18.  
 Ellerman, Amy.—Springfield, S. D., Dec. 10; Yankton, S. D., Dec. 14; Madison, Wis., Dec. 16.  
 Ellery, Bessie Collier.—Boston, Jan. 3; Feb. 28.  
 Elman, Mischa.—New York (Carnegie Hall), Dec. 11.  
 Ferguson, Bernard.—Boston, Dec. 16; Brockton, Mass., Jan. 10; Boston, Feb. 27.  
 Flint, Willard.—Chicago, Dec. 17, 27.  
 Friedberg, Carl.—Washington, D. C., Dec. 10.  
 Frisch, Mme. Povla.—Norwich, Conn., Dec. 10; Boston, Dec. 15.  
 Gabrilowitsch, Ossip.—New York (Æolian Hall), Dec. 11, 28; St. Paul, Dec. 2; Minneapolis, Dec. 3.  
 Gebhard, Heinrich.—St. Louis, Dec. 17, 18; Middleboro, Mass., Jan. 14; Framingham, Mass., Feb. 1; Lowell, Mass., Feb. 2; New Bedford, Mass., Feb. 4; Arlington, Mass., Feb. 8; Melrose, Mass., Feb. 9; Plymouth, Mass., Feb. 10; Mansfield, Mass., Feb. 14.  
 Gideon, L. Henry.—Boston, Dec. 14; Southbridge, Mass., Dec. 17; Brooklyn, Dec. 20; Boston, Dec. 21; Louisville, Jan. 12; Memphis, Jan. 14, 15; Chicago, Jan. 20; Detroit, Jan. 21; Buffalo, Jan. 23, 24.  
 Glenn, Wilfred.—Pittsburgh (Mozart Club), Dec. 30.  
 Grainger, Percy.—New York (Carnegie Hall), Jan. 8.  
 Graveure, Louis.—Boston, Dec. 10; New York (Harlem Philharmonic), Dec. 16; Portland, Me., Jan. 10; St. Paul, Jan. 13; Minneapolis, Jan. 14; New York (St. Cecilia Club), Jan. 18; Terre Haute, Ind., Jan. 21; Cincinnati, Jan. 25; Baltimore, Feb. 11.  
 Green, Marion.—Goshen, Ind., Dec. 10; Boston, Dec. 14; Milwaukee, Dec. 28.  
 Gunn, Kathryn Platt.—New York, Dec. 11; Brooklyn, Dec. 19, 26; New York, Jan. 13, 21.  
 Harris, Geo., Jr.—Boston, Mass., Dec. 16.  
 Harrison, Charles.—Hopkinsville, Ky., Dec. 10.  
 Harrod, James.—New York, Dec. 18; Jersey City, Jan. 14; Philadelphia, Jan. 18; Summit, Feb. 8.  
 Hartley, Laeta.—Hartford, Dec. 13.  
 Hemenway, Harriet Sterling.—Randolph, Mass., Dec. 14.  
 Hemus, Percy.—Newark, N. J., Dec. 29.  
 Holt, Gertrude.—Boston, Jan. 15; Waltham, Mass., Jan. 20.  
 Hubbard, Havrah.—Brooklyn, Dec. 10.  
 Ingram, Frances.—Milwaukee, Wis., Dec. 13; Evanston, Ill., Dec. 15; Chicago, Ill., Dec. 17.  
 Jolliffe, R. Norman.—New York, Dec. 13, 25, 28.  
 Kaiser, Marie.—Richmond, Dec. 11; Philadelphia, Dec. 16; Ridgewood, Jan. 24.  
 Kreisler, Fritz.—New York (Carnegie Hall), Dec. 12; Carnegie Hall, New York, with Philharmonic, Dec. 16, 17.  
 Leginska, Ethel.—Chicago, Dec. 12.

Lund, Charlotte.—New York (Hotel Marie Antoinette), Dec. 14.  
 Malkin, Joseph.—Boston, Dec. 24, 25; Providence, R. I., Feb. 8; Washington, D. C., Feb. 15.  
 McCue, Beatrice.—New York, Dec. 13.  
 Menth, Herma.—New York (Carnegie Hall), Dec. 21.  
 Metcalf, Susan.—New York (Æolian Hall), Jan. 8.  
 Mertens, Alice Louise.—Syracuse, N. Y., Dec. 21; New York, Jan. 2; Brooklyn, Jan. 11.  
 Middleton, Arthur.—Hartford, Conn., Dec. 10.  
 Miller, Christine.—Chicago, Dec. 23, 27; Chicago, Jan. 2; Grand Rapids, Wis., Jan. 3; Dubuque, Iowa, Jan. 5; Pittsburgh, Jan. 11; Tiffin, Ohio, Jan. 20; Milbrook, N. J., Jan. 27; Detroit, Feb. 6; Zanesville, Ohio, Feb. 23; Indianapolis, Feb. 25; Boston, Feb. 27.  
 Miller, Reed.—Boston (Handel and Haydn Society), Dec. 26, 27; Toledo, Jan. 5; Chicago, Jan. 18; New York, Jan. 25, 28; Brooklyn, Jan. 27.  
 Morrissey, Marie.—Plainfield, Dec. 14; Providence, R. I., Dec. 17; New York, Dec. 21; Pittsburgh, Pa., Dec. 30; Elizabeth, N. J., Dec. 21; Bridgeport, Conn., Feb. 9; Wellesley, Mass., Feb. 25.  
 Narelle, Marie.—Milledgeville, Ga., Dec. 11.  
 Ormsby, Frank.—Buffalo, Dec. 28; La Porte, Dec. 30; Syracuse, Jan. 13; Watertown, N. Y., Jan. 19.  
 Oulukanoff, N.—Fitchburg, Mass., Dec. 27; Boston, Dec. 28.  
 Parks, Elizabeth.—Hoboken, Dec. 5; Dobbs Ferry, N. Y., Dec. 13; New York (Plaza), Dec. 14; Yonkers, Dec. 22; New York, Dec. 30.  
 Peege, Charlotte.—Springfield, Ill., Dec. 14; Decatur, Ill., Dec. 16; Minneapolis, Dec. 25; Milwaukee, Jan. 9; St. Louis, Feb. 6; Milwaukee, Feb. 20.  
 Pilzer, Maximilian.—New York (Carnegie Hall, N. Y. Philharmonic), Jan. 7; New York (Æolian Hall, Recital), Jan. 24.  
 Powell, John.—New York (Æolian Hall), Dec. 13; Boston, Dec. 16.  
 Rasely, George.—Cambridge, Mass., Dec. 14; Northampton, Mass., Dec. 19; Gardner, Mass., Dec. 25.  
 Redfeather, Princess Tsianina.—Denver, Col., Dec. 14.  
 Rogers, Francis.—New York, Dec. 14 (Punch and Judy Theater).  
 Schofield, Edgar.—Jamaica, L. I., Dec. 28.  
 Skolnik, Ilja.—New York (Æolian Hall), Dec. 20.  
 Schutz, Christine.—New York (Æolian Hall), Jan. 6.  
 Schnitzer, Germaine.—Rochester, N. Y., Dec. 14.  
 Shawe, Loyal Phillips.—Whitinsville, Mass., Dec. 10; Pawtucket, R. I., Jan. 29.  
 Simmons, William.—New York City, Dec. 17; Yonkers, Dec. 26; Newark, Jan. 21.  
 Spencer, Elizabeth.—Mason City, Dec. 13; Ottumwa, Dec. 14; Indianapolis, Dec. 15; Charles City, Dec. 16; Canton, Ohio, Jan. 1.  
 Spross, Charles Gilbert.—New York City, Dec. 11; Poughkeepsie, N. Y., Dec. 12; New York City, Dec. 15; Dayton, Ohio, Dec. 17.  
 Steele, Roy.—Tarrytown, Dec. 19.  
 Stilwell, Marie.—Trenton, N. J., Dec. 14.  
 Stoessel, Albert.—Boston, Dec. 14.  
 Sundell, Marie.—New York (Carnegie Hall), Dec. 11; Lockport, N. Y., Dec. 16; Providence, R. I., Dec. 31.  
 Swain, Edwin.—Brooklyn, Dec. 12; Muncie, Ind., Dec. 14.  
 Szumowska, Antoinette.—Somerville, Mass., Dec. 14; Brooklyn, Feb. 7, 14.  
 Townsend, Ruth.—New York (Æolian Hall), Dec. 16.  
 Van der Veer, Nevada.—Toledo, Jan. 5; Chicago, Jan. 18; New York, Jan. 25, 26; Brooklyn, Jan. 27.  
 Verd, Jean.—Norwich, Conn., Dec. 10; Boston, Dec. 15.  
 Wakefield, Henriette.—New York (Oratorio Society), Dec. 28-30.  
 Wells, John Barnes.—Utica, N. Y., Dec. 11; Ridgewood, N. J., Dec. 12; Hackensack, N. J., Dec. 13; Garden City, L. I., Dec. 17.  
 Welsh, Hunter.—New York, Jan. 17; Boston, Jan. 13.  
 Wheeler, William.—Englewood, N. J., Dec. 14; Brooklyn, Dec. 21; Pittsburgh, Dec. 30; Flushing, N. Y., Jan. 5; New York, Jan. 10; Glen Ridge, N. J., Jan. 14; Lowell, Mass., Jan. 25.  
 Williams, Grace Bonner.—Portland, Me., Dec. 16; Boston, Feb. 27.  
 Wolfe, Hanna.—New York (Princess Theater), Dec. 20.  
 Zelsler, Fannie Bloomfield.—Vinton, Iowa, Dec. 10; Hutchinson, Kan., Dec. 13; Godfrey, Ill., Dec. 15.

## Orchestras, Quartets, Choruses, Etc.

Biltmore Musicals.—Biltmore Hotel, New York (morning musicale), Dec. 17. Soloists—Mme. Melba, Rosa Olitzka, Leopold Godowsky, Louis Siegel.  
 Boston Symphony Orchestra.—Boston, Dec. 10, 11.  
 Boston Quartet.—Boston, Dec. 15, Jan. 19, March 1.  
 Chicago Symphony Orchestra.—Cleveland, Dec. 14; Milwaukee, Dec. 20; Chicago, Dec. 23, 27, 30.  
 Cincinnati Symphony Orchestra.—Cincinnati, Dec. 17, 18.  
 Flonzaley Quartet.—New York, Dec. 12, 31; New York (Æolian Hall), Jan. 25.  
 Jacobs Quartet, Max.—Newark, Dec. 10; New York, Dec. 20; Brooklyn, Dec. 24.  
 Kneisel Quartet.—Glen Ridge, N. J., Dec. 10.  
 Manhattan Ladies' Quartet.—Florence, Mass., Dec. 13; Newark, N. J., Jan. 7; Middletown, N. Y., Jan. 11; Newark, Jan. 14.  
 Minneapolis Symphony Orchestra.—Minneapolis, Dec. 17 and 31; St. Paul, Dec. 16, 30.  
 Musical Art Society.—Carnegie Hall, New York, Dec. 14.  
 New York Chamber Music Society.—New York (Æolian Hall), Dec. 17, Feb. 3, March 9.  
 New York Philharmonic Society.—Carnegie Hall, New York, Dec. 16, 17; Jan. 2, 8; Feb. 5, March 11; Brooklyn, Dec. 12, Jan. 16, Feb. 13, March 12.  
 Orchestral Society of New York.—New York (Harris Theater), Dec. 12, Jan. 16; New York (Carnegie Hall), Jan. 1.

## NEW YORK CONCERT CALENDAR

## December.

11—Ossip Gabrilowitsch, piano recital, afternoon, Æolian Hall.  
 11—Mischa Elman, violin recital, afternoon, Carnegie Hall.  
 11—Alice Sovereign, song recital, evening, Æolian Hall.  
 11—United Swedish Singing Societies, evening, Carnegie Hall.  
 12—Symphony Society of New York, afternoon, Æolian Hall.  
 12—Fritz Kreisler, violin recital, afternoon, Carnegie Hall.  
 12—Orchestral Society of New York, afternoon, Harris Theater.  
 13—John Powell, piano recital, afternoon, Æolian Hall.  
 13—Francis Macmillen, violin recital, evening, Æolian Hall.  
 14—Carrie Bridewell, song recital, afternoon, Æolian Hall.  
 14—Willy de Sadler, song recital, evening, Æolian Hall.  
 14—Musical Art Society, evening, Carnegie Hall.  
 15—Marie Caslova, violin recital, afternoon, Æolian Hall.  
 16—Julia Culp, song recital, Carnegie Hall, afternoon.  
 16—Philharmonic Society, Carnegie Hall, evening.  
 16—Ruth Townsend, song recital, afternoon, Æolian Hall.  
 16—Maud Morgan, harp recital, Æolian Hall, evening.  
 17—Philharmonic Society, Carnegie Hall, afternoon.  
 17—Symphony Society of New York, Pablo Casals-Merle Alcock, soloists, Æolian Hall, afternoon.  
 17—New York Chamber Music Society, Æolian Hall, evening.  
 18—Symphony Concert for Young People, Carnegie Hall, afternoon.  
 18—Bank's Glee Club, Carnegie Hall, evening.  
 18—Bianca del Vecchio, piano recital, Æolian Hall, evening.  
 19—People's Symphony Concert, Carnegie Hall, afternoon.  
 19—Symphony Society of New York, Pablo Casals-Merle Alcock, soloists, Æolian Hall, afternoon.  
 20—Columbia University Chorus, Carnegie Hall, evening.  
 20—Clara Clemens-Gabrilowitsch, song recital, Æolian Hall, afternoon.  
 20—Ilja Skolnik, violin recital, Æolian Hall, evening.  
 21—Russia Cathedral Choir, Æolian Hall, evening.  
 22—Ignace J. Paderewski, piano recital, Carnegie Hall, afternoon.  
 26—Harold Bauer, piano recital, Æolian Hall, afternoon.  
 27—Catholic Oratorio Society, Carnegie Hall, evening.  
 28—Ossip Gabrilowitsch, piano recital, Æolian Hall, afternoon.  
 28—Oratorio Society of New York, Carnegie Hall, afternoon.  
 30—Oratorio Society of New York, Carnegie Hall, evening.

People's Symphony Orchestra.—New York (Carnegie Hall), Dec. 19.

Quartet of Ancient Instruments.—Boston, Dec. 14; Choral Art Society, Brooklyn, Dec. 20.

San Francisco Symphony Orchestra.—San Francisco, Dec. 17, Jan. 7, 14, 28; Feb. 4, 18, 25; March 10, 21, 31.

Schroeder Trio.—Boston, Dec. 15; Portland, Me., Jan. 20.

St. Louis Symphony Orchestra.—St. Louis, Dec. 11, 17, 18 and 31.

Symphony Society of New York.—New York (Æolian Hall), Dec. 12, 17, 19; Brooklyn, Dec. 11, Jan. 29, Feb. 12.

Zoellner Quartet.—Brooklyn, Dec. 12; Boston, Dec. 31; Boston, Jan. 2.

## FRYER IN CHOPIN PROGRAM

Auditors at Institute of Musical Art Regaled by English Pianist

The second in a series of artists' recitals given by the Institute of Musical Art to its students was heard in the school's hall on Dec. 4. Herbert Fryer of the piano department was the recitalist, offering an all-Chopin program. There were included the F Minor Fantasia, seven Etudes, the Berceuse, the G Flat Impromptu, a Prelude in E Flat, the F Minor Ballade, two Mazurkas and the F Major Scherzo. Those who came to learn followed intently and with evident delight, while the thoroughly initiated were regaled with artistic interpretations.

Mr. Fryer possesses a beautiful, singing tone, which was displayed to advantage in the Berceuse and Fantasia. In the Etudes his arpeggios and runs were smooth and crisp enough to satisfy the most exacting, while his dynamics in the Scherzo were finely varied. There was no lack of poetry or depth of understanding in his playing, and never did it tend to become academic. Mr. Fryer was accorded a most enthusiastic reception and showed his appreciation by giving several encores.

## Many Concert Successes for Tollefsens

Carl H. Tollefsen, the Brooklyn violinist, and Mme. Augusta Schnabel-Tollefsen, the gifted pianist, have been filling a large number of engagements during the month just past. On Nov. 13 they were soloists at a concert given by the Norwegian Singing Society of New York, on Nov. 14 at the concert of the Norwegian Glee Club of Hoboken, on Nov. 16 at the Brooklyn Masonic Temple, on

Nov. 21 at a concert of the Norwegian Singing Society of Brooklyn at Sängerbund Hall, on Nov. 22 at the Lincoln Club, Brooklyn, in a benefit for Edith Milligan King; on Nov. 25 at a concert given under the auspices of the Choir of the Norwegian Bethel Ship M. E. Church, and on Nov. 28 at the concert of the Eichenkranz. Their work has elicited warm approval and they are to have an extensive tour during the coming season.

## ARDINI-BÄRENTZEN PROGRAM

Soprano and Pianist Perform Ably for Criterion Club Hearers

Before the American Criterion Society, Mrs. Leonard L. Hill, president, on Friday afternoon, Dec. 3, a joint recital was given by Miriam Ardin, the gifted lyric soprano, and Aline van Barentzen, the young pianist. Miss Ardin offered first the big "Involami" aria from "Ernani," which she sang with good execution. Her scale work was smooth and her trill was exceptionally fine on the highest notes. Her songs included Moret's "Joli Berger" and Kramer's "Allah," which she sang respectively with graceful charm and power and fervor. With her closing number, the "Addio" from Puccini's "Bohème" she scored again, singing this deeply-felt music with warmth and emotional understanding. She was applauded enthusiastically.

Miss van Barentzen, demonstrated her pianistic gifts in Chopin's Polonaise, Op. 53, Pierné's "Cache-Cache," the Mendelssohn-Liszt "On Wings of Song" and the Schubert-Liszt "Erking." She has a fine singing tone and her technical equipment is equal to the demands of the music she essays. Her reception by her hearers was an ardent one and she added Liszt's Second Rhapsody for an extra. The musicale was arranged by Mrs. Margaret Weber, chairman of the music committee of the Criterion Society, under whose direction the musicales have assumed their due importance.

## JONAS PIANO CLASSES

Noted Teacher Will Revive Berlin Course at the von Ende School

Alberto Jonas, the noted Spanish piano virtuoso and pedagogue, whose artist class in Berlin, Germany, has been crowded for the last ten years, by piano students from all over the world, and who, since the beginning of the present school year, has become a member of the von Ende School of Music, will conduct, on and after Jan. 3, 1916, a normal course for teachers only. This will be identical with the course that Mr. Jonas gave in Berlin, until last year and which was attended by piano teachers from practically every musical country. This course comprises the entire theoretical and practical pedagogy of the piano.

The class will be composed of twelve members. Admission to this class is open to those who have already taught or who contemplate teaching the piano to students of any piano class in the von Ende School of Music, as well as to outsiders.

In the class in interpretation Mr. Jonas will in turn explain and illustrate at the piano the characteristics of and the peculiarities inherent to the style of Bach, Scarlatti, Beethoven, Schubert, Mendelssohn, Weber, Chopin, Schumann, Liszt, Rubinstein and Brahms. The differences in the German, French, Italian, Russian and Spanish piano literature will be explained and a session will be devoted to the modern compositions of Debussy, Ravel, Rhené-Baton, Albeniz, Granados, Reger, Richard Strauss and others.

Dostal's Brooklyn Success Wins Engagements for Polish Benefits

George Dostal, the American lyric tenor, made such a fine impression before a "sold-out" house at the Brooklyn Academy of Music on the evening of Nov. 28, when he appeared for the Brooklyn Fund for Polish Relief at its first big concert of the season, that arrangements are being made to have him appear at a number of Polish relief benefits that will be held during this season in other large cities throughout the country. Mr. Dostal possesses an exceptional range in the upper register, with a D flat above high C.

The Oratorio Society of Newark, under the direction of Louis Arthur Russell, will give its annual "Messiah" in the Palace Auditorium of Newark, Dec. 29. Theo. Karle, the tenor from the West, and Gilderoy Scott, the English contralto, will sing. Mrs. MacMahan, soprano, and Percy Hemus, baritone, complete the quartet.



## SEVEN MEN IN ONE—THAT'S DE SEGUROLA

Singing at the Metropolitan Far from the Basso's Sole Interest in Life, for He's Also a Business Man, Moving Picture Magnate, Author, Prize Dancer, Champion of Beauty in Distress and the Man who made the Monocle Famous

BECAUSE of the many flagrant fusillades which have been hurled, figuratively speaking, at the head of Andres de Seguro, that celebrated member of the Metropolitan Opera Company has taken to retirement except when he is appearing in his familiar rôles at the Metropolitan or when he is rushing downtown to the office of his extensive South American coffee business or to his other office of the Mirror Film Company, of which he is vice-president, and except when he is busy winning loving cups or other prizes for his terpsichorean art, and except—well, de Seguro with these few exceptions is in retirement.

And happy may he be therein, for he has taken unto himself a cozy apartment, colored in restful grays, in which he lives quite entirely surrounded by elephants. Elephants? Hundreds of them—five hundred, to be exact, of all colors and proportions, on the piano, in cabinets, by one's feet upon the floor. Elephants seated, balancing upon their ears, white ones with trunks aloft; elephants comic and serious. Mr. Seguro says laughingly that he is not superstitious—but, then, elephants bring one such good luck.

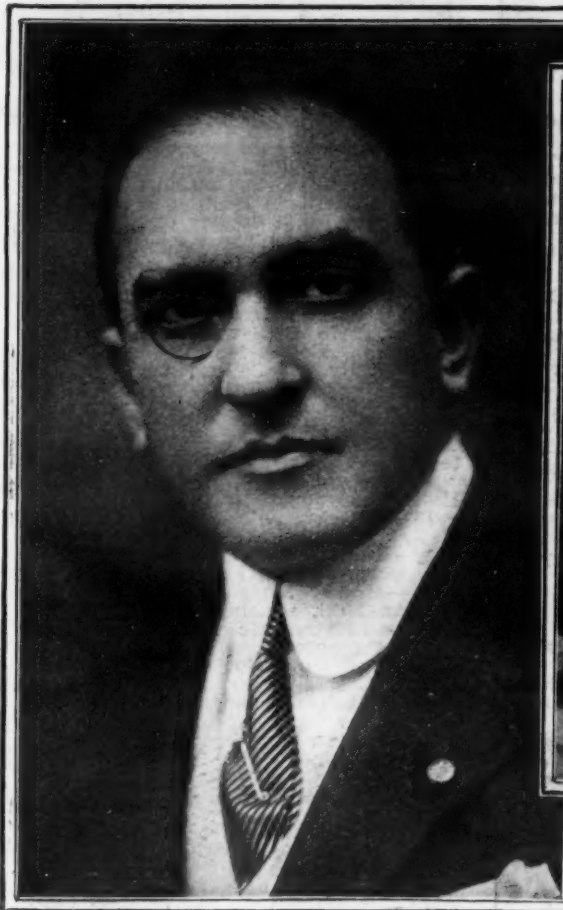
### As a Fistic Champion

Representatives of New York newspapers have lately told weird tales of Andres de Seguro's fistic accomplishments in the cause of art—or was it chivalry? In spite of which Mr. Seguro's undaunted spirit remains intact, as remains also the well-known monocle in his eye.

"You know the newspapers?" asked Mr. Seguro in his carefully—one might say cautiously—enunciated English. "Yes? Well, they make of me a Jack Johnson, or Corbett—eh? But if they have fun let them do it. There are several qualities necessary to life, and one of them is fun. Besides, I could not stop them if I would, for, being Spanish, I think I suddenly became tired of neutrality and, wanting to fight, could find no better reason for fighting than the cause of a lady.

"It is odd," he continued reminiscently. "I have been in four or five fearful rows—one how the blood flowed! I remember it well, in Buenos Aires, in a restaurant with Toscanini on one side of me and Sammarco on the other. But never have I fought for myself, always for the cause of another. But just now I am very busy. You did not know, did you, that I am a writer, eh?"

Opening the drawer of a large desk, he showed neither modestly nor proudly, but in a very matter-of-fact, business-



Andres de Seguro, the Distinguished Metropolitan Opera Basso. To the Right, a Snapshot Taken at Briarcliff Last Summer

like way, a collection of manuscripts which mean thousands of film feet in the photo-play world. He writes in collaboration with Mme. Maria de Sarlabous, wife of the noted throat specialist of the Metropolitan Opera House. But Mr. Seguro's real contribution to "legitimate" literature is indeed of extraordinary interest. It is the history of his past years, his romances, his views upon life and people. It possesses the very original title of "Through My Monocle," a title so clever that if it stands truly as a precedent for the future success of this book Mr. Seguro may also consider entering the publishing business.

"Yes, I really am a very busy man outside of my duties at the Opera House. But after a summer in America, a truly enjoyable one, I feel like working every instant. Do not ask me how I like America, for I love it.

### As a Psychologist

"The psychology of an artist's liking or dislike for a country is an obvious one. It is—what is that word?—synonymous with his success or lack of success. Never say to Mme. So-and-So, 'Did you have a great success in Rome?' Merely say, 'Madame, do you like Rome?' If she goes into ecstasies over Roman sunsets and her great love for the Romans and thereafter compares in a tragic voice the ill-breeding of the Parisians you may know she was a success in Rome and a fail—well, not so successful in Paris."

Just at this interesting moment a bell rang.

"I beg your pardon," said Mr. de Seguro, rising, "but my servant is out, I must go to the door."



Photo © Mishkin

A moment of silence, the opening of a door, then a loud, high-pitched voice: "Has the expressman been here lately?"

"Thank you, no."

"All right!" The footsteps of the inquirer disappeared.

### "Land of All Right"

"You hear that?" said Mr. Seguro, returning. "That last 'all right'? Well, that is the one thing that makes me angry with America. I am a Spaniard, and one hears always the English speaking people laugh at our 'mañana,' 'tomorrow.' What about America's 'all right'? To everything one asks here one receives the same answer—'All right.' But often things are not right.

"For example, I order a sofa. Three weeks they say. After four weeks I telephone and I say, 'Where is my sofa?' 'You do not receive it yet?' Then after much waiting a voice says, 'You will get it, all right,' and that is all—all right! I notice it everywhere here. All right is the excuse and answer for everything. You may call Spain the 'Land of Tomorrow,' but I call this America the 'Land of All Right.'"

### Mabel Riegelman Delights Texas Audience

GAINESVILLE, TEX., Nov. 24.—Mabel Riegelman, lyric soprano, delighted a large audience at the Opera House last night, appearing under the auspices of the Gainesville Choral Club. Miss Riegelman's art is polished to the last degree, and she has a beautiful resonant singing tone.

## KNEISELS PLAY NEW AMERICAN WORK

Quartet by David Stanley Smith  
Performed by Chamber Music Organization

About four years ago the Kneisels brought out a quartet by David Stanley Smith, the estimable Yale professor, who had previously gained with a cantata one of a set of prizes offered by Paderewski for an American composition. Much interest attended its presentation and the work itself was cordially received despite the fact that its scholarly character and architectural excellences did not cloak a particularly vital message. Last Tuesday evening Mr. Smith figured again on the program of this organization, once more as fathering a quartet, this one still in manuscript, in two movements and in the key of A Major. Naturally, curiosity over an untried American composition worthy of the Kneisels' attention was sufficiently stirred to insure the novelty very respectful attention. But to pretend that the results repaid the labor which the four artists devotedly expended on the work would be vain imagining, indeed.

Mr. Smith's pedagogical abilities have won him sincere regard and his technical erudition brooks no question. But these excellent endowments are by no means synonymous with musical inspiration and of inspiration Mr. Smith's new quartet is utterly blameless. It betrays much good will, a firm grasp of approved mechanical contrivances and professorial seriousness paired with the desire to accomplish a few original conceits. But the composer's total want of creative spontaneity, his lack of salient and beautiful ideas and his general aridity of imagination make this quartet about as dry and unprofitable an affair as has been heard in New York this season. The second movement with its jocose *allegro*, its solemn recitative and its elegiac conclusion is totally ineffectual because of the obvious calculation behind this intended succession of contrasted moods. Instead of emotional variety there is only organic irrelevance; the effects are isolated and mean nothing in the general musical scheme.

Finely as the quartet was done it received only polite applause. However, the rest of the program provided plenty of opportunity for more forcible demonstrations. It began with Brahms's Sextet—a work with many fine pages—and ended with Schubert's C Major Quintet. The very light of heaven shines out of this wonderful thing, and this even though Schubert did here indulge in some of his heavenly lengths.

Josef Kovrick, viola, and Leo Schulz, cellist, assisted the Kneisels in the Brahms and Schubert numbers.

H. F. P.

### Erie Hears San Carlo Opera Troupe

ERIE, PA., Dec. 4.—The recent visit of the San Carlo Grand Opera Company, which presented four operas here, was an unusually delightful feature of Erie's musical season. Impresario Gallo is doing real missionary work in including the smaller cities in the itinerary of this season's tour.

E. M.

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